Encyclopedia of INDIAN Heritage and Culture

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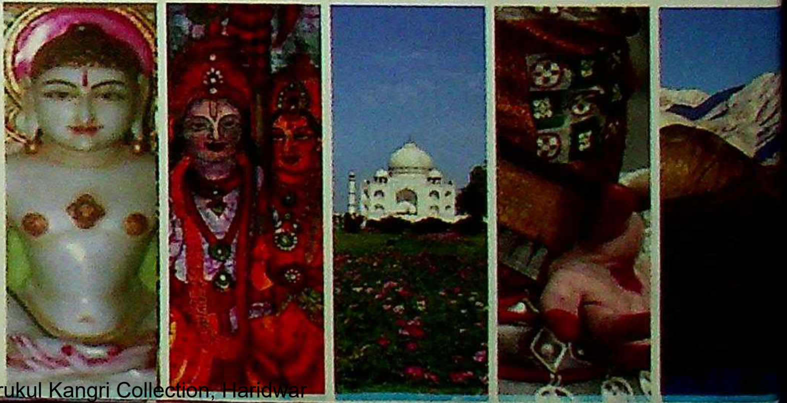

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गुरुकुल काँगड़ी विश्वविद्यालय, हरिद्वार
कृपया पुस्तक के ऊपर कोई निशान
आदि न लगायें।

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पुस्तक विवरण की तिथि नीचे अंकित है। इस तिथि सहित ३० वें दिन यह पुस्तक पुस्तकालय में वापस आ जानी चाहिए अन्यथा ५० पैसे प्रतिदिन के हिसाब से विलम्ब दण्ड लगेगा।

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Volume 10
[T–V]

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T

Tad (or Yat-Tad) : Name of Visnu out of his 1000 names.

[Sorensen, *Mahabharata*]

Tadkayana : A son of Visvamitra.

[Sorensen]

Taduri : Taduri is mentioned in a verse of the Atharvaveda together with the female frog (Manduki). Some similar animal must be meant, but Roth, with the commentator Durga on the Nirukta, regards the words as an adjective describing the frog.

[Macdonell and Keith, *Vedic Index*]

Tagara : In the words of Saletore a well known ancient shopping hall, an emporium. According to the *Periplus of the Eraythraean Sea* (A.D. 75), which is by no means an infallible guide, as it seems to have been compiled largely from hearsay, like Ptolemy's *Geography*, this city was a prominent market town. It relates that, about ten days' journey from Barygaza (Broach) to the east, was "another very great city, Tagara." and from there "much common cloth, all kinds of muslin and mallow cloth, and other merchandise (were) brought there from the regions along the sea-coast." Various identifications of this famous town have been offered from the days of Fleet, who was the first to suggest that it might be Ter (a theory very recently revived in the press), which he later rejected in favour of Etagiri, south by east of modern Kalyana, one of the capitals of the Later Calukyas. It has also been identified with Trigiri (Trikuta, another place south of Rozah, nearly four miles from Daulatabad (Devagiri), and many other places viz., Junnar, Devagarh, Kulbarga (Gulbarga), near Bhir, Terur or Dharur, etc. Ptolemy more specifically located it within Ariake Sadinon, implying North Konkan and he placed it at one of the inland cities to the west of the Benda river, the first being Malippala, Sarisabis, and then Tagara, after which came Baithan (royal) seat of Siro Ptolemaios or Polemaics (Sri Pulumayi), Deopali or Deopala, Gameliba, Omenagara, (McCrindle, *Ancient India as Described by Ptolemy, Sastri's* ed., p. 39, pp. 175-76). The point to note is that Ariake Sadinon of Ptolemy, as Cambell had once rightly pointed out was North Konkan (*History of Gujarat*, pp. 540, 544, 546) and hence within Karnataka and not in Maharastra which has never been called by that name. Of all these towns some can be identified, namely, Malippala, Sarisabis (?) Baithan (Paithan on the Godavari), Depali (Devapalli or Devapura in the Sindagi Taluka, Bijapur district), Gamaliba (?) Omenagara (Huvinangara or Huvinabag in the former Kolhapur State). All thse towns, which Ptolemy refers to, were in ancient Karnataka and not outside it. It is, therefore, necessary to trace Tagara within Ariaka, as Ptolemy has explicitly stated, and not outside it.

The recent revival of its identification with Ter in the Andhra Pradesh will not be feasible, first, because neither the *Periplus* nor the more explicit Ptolemy specify it as having existed in that region. The main argument in favour of Ter is that many relics have been found there including a Roman lamp, but such evidence can by no means be interpreted to establish definitely that Tagara and Ter are identical. Within Ariake lay Tagara in so far as inscriptions are concerned, and they are certainly a more reliable guide than mere excavated relics found anywhere. Tagara may be identified with its namesake in the Bekkodi *hobali* of the Belur taluka, Karnataka State. The antiquity of this Tagara may be traced to the 4th century A.D. when from the hands of the Satavahanas this trade emporium passed on to the Gangas. It remained with the Gangas for a century. The Tagara plates of Tadanga (Madnava II Ganga) dated 14th March A.D. 350 reveal that Tagara was in Ganga hands by then. From the Gangas, this city of Tagara passed on to Kadamba control as can be seen from Tagara plate of Kadamba king Bhogivarma, which have been assigned to the 5th century. They record how that king granted Krukundlur, one of twently-four villages belonging to the great village (*mahanagara*) in the Tagara district (*Tagara visaya*) to one Bhutasarman. From the Kadambas it again reverted to the Gangas, as can be determined from the Tagara inscription of king Polavira, assigned to the middle of the 6th century A.D. During the 6th and 7th centuries Tagara remained in Ganga hands when it is called a *janapada*. Its commercial importance continued from the 8th to the 18th centuries and its strength of villages rose from twenty-four noted earlier, to seventy and it had a Mayor, whom it can never have had unless it had become commercially important, and it was necessary from a commercial point of view to have a Chief Setti. Lastly, it passed on to the Silaharas of Kolhapuraka, who called themselves the Lord of Tagarapura (s.v. *Silaharas*), who held that place from the 10th to the 13th centuries. Even during the Hoysalas the great city of Tagara was well remembered for it is called Tagara Nad and Tagara *Sthala* in their Belur inscrip-tions (*E.C.*, v. B1 29 text, p. 122, trans, p. 54). It was not forgotten even in an inscription of A.D. 1717. That it was a capital of the Silaharas can also be seen from inscriptions (*E.I.*, III. p. 208; *I.A.*, IX, p. 37; *ibid.*, VII, p. 103; VIII p. 144). No such importance or evidence has been cited in support of its identification with Ter or any other place.

[*M.A.R.*, 1920; *E.C.*, II, *E.C.*, VI; *Perplus*; McCrindle, *Ancient India as described by Ptolemy*; Saletore, B.A., *Ptolemy and Western India*; *Important Inscriptions from Baroda State*, I, E.I., XXIII, pt. II, Saletore, R. N., *E.I.C.*]

TAIJASA : Name of a tirtha. There Varuna was installed as the lord of waters.

[Sorensen]

TAI PUSAM : South Indian festival which is observed when the asterism Pusya presides in the month of Tai, viz., January-February, invariably on the month's full-moon day. In view of its presiding deity, Guru or Brhaspati, the worship offered on this day is considered to have special merit, as that deity symbolizes wisdom. This feast is celebrated in many places and in the Tamil Nadu in the Tanjore District at Tiruvidaimarudur, which is considered specially important for the celebration of this festival. On this day a bath in a holy river is believed to entail spiritual merit.

There is a legend connected with this feast. Prior to the commencement of the Kali Yuga (Age) and at the end of Dvapara, in the Cola kingdom, there ruled a king called Hamasa-Dhvajan (one with the Swan Flat), who being of avery religious mind, once decided to visit all the sacred places in the country. Finding his state duties very onerous, he had ascertained from his Brahmana priests that he could earn as much merit if he could depute some one for that purpose under the promise of an adequate reward. The king selected a Brahmana and promised to look after his family during his absence. The days passed and one night while the king was on his usual nightly rounds, he approached that Brahmana's house where he saw a lamp burning. Wondering what the matter as, he peeped through a window and found to his horror that Brahmana's wife was in the ecstatic embraces of a stranger. At first the king wanted to slap both of them but, realizing that she had been entrusted to his care, he at once rushed inside and slew that stranger. But he suddenly discovered that stranger was no other than the Brahmana whom he had deputed. His consolation of the widow proved to be of little avail and he soon discovered that the deceased Brahmana's spirit slowly began to haunt him. As it would not let him go in spite of all attempts, he consulted a Brahmana sage called Bhargava, who advised him to visit Tiruvidai-marudur and there to bathe in the Siddha *tirtha*. He complied with this directive and, when he had entered the second enclosure, he discovered that the Brahmana's spirit had left him for good. Highly pleased with this result, the king granted many gifts to that shrine for the annual celebration of this festival every year.

There is another legend connected with this feast and shrine. In Madurai there lived a king Varaguna Pandya, who one day while riding accidentally trampled on a poor Brahmana and killed him. History repeated itself in this case and, in spite of several attempts to rid himself of the deceased Brahmana's spirit, Varaguna failed until one night Sundaresa, the presiding deity of the Madurai temple, directed him, as in the previous case, to visit the Tiruvidaimarudur temple and bathe in the Siddha *Kunda.* As that shrine was in the kingdom of the Cola ruler, Varaguna and god Sundaresa, becoming aware of this fix in which Varaguna was placed, once more appeared to him and revealed to him that the Cola would invade his kingdom but, on being defeated, would fly back to his own realm and, if Varaguna could pursue the Cola and comply with the deity's former directive, Varaguna would be a free man. When Varaguna complied with deity's directive and as the events occurred as foretold, he became from from that devil's possession and like Hamsa-Dhvaja showered many gifts on this holy shrine. While there was a Varaguna known to history (9th century A.D.) (330 of 1968; Rangacharya, *Top Lists*, II p. 995, III, p. 1696), the other king can hardly be identified but these two legends bear out the importance of two events, one is the murder of a Brahmana (*Bhrahma-hotya* s.v.) and the other is the importance of the local temple.These myths seem to have been invented by the local Brahmanas to enhance and perpetuate the reputation of the Tiruvidaimaruduar temple.

[Ayyar, P.V.J., *South India Festivals; ibid., South Indian Shrines;* Rangacharya, *Top. Lists.*, II and III; Saletore's *E.I.C.*]

TAITTIRIYA : Is the name of one of the divisions of the Black Yajurveda, which is, however, not found thus described until the Sutra period. The school is represented by a Samhita, a Brahmana, and an Aranyaka, besides an Upanisad, which forms a part of the Aranyaka.

The *Taittiriya Brahamana* and *Apastamba* reveal that the performance of the *asvamedha* sacrifice was necessarily tantamount to the real wielding of imperial power. In fact the *Taittiriya Brahmana* refers to a weak monarch performing the horse sacrifice (*Taittriya Brahmana,* III, 8, 9, 4, *Apastamba Sutra,* 1.1). In the *Taittiriya Aranyaka* the title *Rajadhiraja* is used as a divine epithet. (*Taittiriya Aranyaka* I, 31.6). the expression *arajaka* or anarchy occurs for example in the Taittiriya *and* Aitareya Brahmanas. (*Taittriya Brahmana I, 5.9.1; Aitareya Brahmana* 1.14.6. The mahabhiseka ceremony is described in the Brahmana. works like the *Taittiriya Brahmana* (*Taittiriya Samhita,* I, 8, 11, III, 4.8). In the *Taittiriya Brahmana* again the importance of the people is declared just as in the *Satapatha Brahmana* wherein Brahamana is called Indra, "mighty through the people (i.e., vis., visah)". (*Taittiriya Brahmana* II. 6.5; *Satapatha Brahmana,* V, 4.4.II).

[Macdonell and Keith, *Vedic Index;* Kane, P.V. *The History of the Dharma Sastras,* XI; Dutt. N.K., *Origin and Growth of Caste in India,* I, 1968; Saletore, R. N., *E.I.C.*]

TAJAD-BHANGA : ('Easily broken') is apparently the name of a tree or plant in the Atharvaveda. The Kausika Sutra treats it as a compound word, and its commentator makes it out to be the castor-oil plant (*eranda*). Whitney, however, treats the expression as two separate words, and thinks that the passage means 'may they be broken suddently (*tajat*) like hemp (*bhanga*).'

[Macdonell and Keith]

TAJIKA : Arab. During the regin of the Kashmir king Suhadeva (C. A.D. 1301-29), Jonaraja the chronicler, informs us that the invaders of Kashmir was Duluca (the Dalju of the *Ain-i-Akbari*), who was the chief commander of the king of Kandahar and his army included Tajika, Turuksa and Mleccha troops. [Jonaraja, *Dvitiya Rajatarangini,* v. (170)]. According to Stein this Duluca was probably a Turk (Muslim) and had entered the valley through the Zoji-La Pass, with an army of 60,000 men. The Arabs appear to have invaded northern India during the years A.D. 1000-37 when mention is made of the Bahikas and Taikas by Bilhana, (of *Vikramankadevacarita,* III, 74, Buhler's ed., Bombay, 1875). The Tajikas are probably intended to mean the Arabs. The Tajikas are also mentioned in the 8th century A.D. The Nausari grant of the Lata Calukya prince Avani Janasraya records that he defated a Tajika army which, after attacking the kingdoms of Sindhu, Cutch, Saurastra, Cavotaka (Cavadas or Capotakas), Mauryas and Gurjaras, had invaded Nausari where that monarch was then reigning. (*Bombay Gaz.,* I, pt. I, p. 109; *Ibid.,* pt. II, p. 187-88, 310). In the 11th century the Tajikas, under their intrepid leaders like Muhammad of Ghazni and his son Mas'ud, harried large parts of northern India when they are recorded to have reached in their raids as far as Banaras.

[Jonaraja, *Dvitiyarajatarangini,* Peterson's. ed. ; Bilhana, *Vikramankadevacarita,* Ray, H.C., *Dynastic History of Northern India,* I ; Saletore, R. N. *E.I.C.*]

TAKAVANA : Appears to be a patronymic from Taku, and to be the name of a seer in the Rigveda, presumably a descendant of Taku Kaksivant, for his name occurs in a group of hymns composed by the Kaksivatas.

[Macdonell and Keith, *Vedic Index*]

Takka-Desa : A region. This is mentioned by Kalhana in his *Rajatarangini* and also by other writers. Kalhana relates how Alakhana, the ruler of Gurjara, had surrendered to the Kashmiri king Sankaravarman (C.A.D. 883-902) the Takka Desa as if he had saved his own body at the sacrifice of a finger [Kalhana, *Raja.*, I, Bk. T, (135-37; 202)]. Hiuen Tsang refers to the Tseh-Kia, which has been considered an allusion to the Takka country, which he observed was close to the old city of Shie-Kie-lo (Sakala—modern Sialkot). According to the *Kavyamimamsa*, the well-known work on Sanskrit poetics, *Apabhramsa* was spoken by the Takkas, (the inhabitants of Marwar) and the Bhadanakas. This region has been identified with the region between the upper waters of the Ravi and Chinab (cf. *Raja*. V, 135-37). It extended from the south of the Pir Panjal Range to modern Sialkot. It was known also for its houses and its merchants were known as Takas.

[Kalhana, *Rajatarangini;* Hiuen Tsang, *Record;* Rjasekhara, *Kavya-mimansa;* Merutunga, Prabandha-cintamani; Saletore's *E.I.C.*]

Takku Oddens : An ancient tribe of begging nature. Are so called because of their cunnning, false or deceitful nature and habits. In Mysore, they are known as Donga Dasaris. They are not the religious mendicants of the Vaishnava sect, but receive their name from the fact that men and women disguise themselves as Dasaris with Vaishnava marks on their foreheads, and carrying a lamp (*Garuda Kambam*), a gong of bell-metal, a small drum called *Jagata*, and a tuft of peacock feathers, go abegging in the villages, and are treated with sumptuous meals, including cakes, offered to them as disciples of Venkateswaralu.

Pandit Natesa Sastri, gives an interesting account of the Donga Dasari as follows. "They are the most dreaded of the criminal classes of the Bellary District. In the early, years of their settlement in Bellary, these Donga Dasaris were said to have practised kidnapping boys and girls of other castes to strengthen their number, and even now, as the practice stands, any person can become a Donga Dasari though very few would like to become one. But for all that, the chief castes which furnished members to this brotherhood of robbery were the scum of the Lingayats and the Kabberas."

Other castemen who wish to enter the Donga Dasari brotherhood are taken to the riverside, where they are anointed with oil and bathed in the river water. They are dressed in new clothes, hold a council and give a feast. They burn the twig of a sami (*Proropis specigera*), or margosa (*Melia Azadirachta*) tree, and slightly burn the tongue of the party who has joined them. Thus purified by the tongue-burning ceremony, they are entitled to seats in the general company, and allowed to take part in the feast.

The Donga Dasaris speak both Canarese and Telugu. They have only two *bedayus* or family names, called *Sunna Akki* (thin rice) and *Ghantelavaru* (Men of the bell). The latter is the family name of the Kabberas which proves that they have joined the Donga Dasaris. Even now they marry the daughters of the Kabberas, but do not give their own daughters in marriage.

Hanuman is their chief God. They also worship Venkatesa who is an incarnation of Vishnu. But in every one of their villages, they have a temple dedicated to their village goddess *Huligavva or Ellomma,* to whom they sacrifice sheep or fowls. Vows are taken when their children fall ill. "Before starting for a thieving expedition the Donga Dasaris take a vow, and perform ceremonies as follows : The gang proceed to a jungle near their village in the early part of the night, worship their goddess, *Ellamma,* and sacrifice a sheep or fowl before her. They place one of their turbans on the haead of the sheep or fowl that is sacrificed, as soon as the head falls to the ground. If the turban turns to the right it is a good sign, the goddess having permittted them to proceed on their expedition; if to the left, they return home that night. Hanuman is also consulted on these expeditions, and the method adopted is as follows : They go to the Hanuman temple which is near the village, and after worshipping, garland him with a wreath of flowers.The garland hangs on the both sides of the neck. If any flowers drop down on the right side first, it is considered as a permission by the God to start on plundering expeditions, and conversely, these expeditions are never undertaken if any flowers drop from the left side first. With these precautions, the Donga Dasaris start on their thieving raids with their whole family, wife and children, along with them. They are great experts in house-breaking and theft, and children are taught theiving by their mothers, when they are five or six years old. The mother takes the boy or girl to the nearest market, and shows the child some cloth or vessel, and asks him to take it away. When he fails he is thrashed. When stroke upon stroke falls upon his hack, the only reply he is taught to give is that he knows nothing. This is the reply which the child, when grown up to a man or woman, has to give to the police authorities, if he is caught in some crime and thrashed by them to confess. When the Donga Dasaris are caught by the police, they give false names and false castes. They have a language of their own known only to themselves."

Dasari women are very loose in their morals, and if one goes astray with a Brahmin, Lingayat, Kabbera, Uppara or Rajput, her tongue is burned. Widow marriage is prevalent among them. They avoid beef and pork, but have no objection to eating other kinds of flesh.

The chief centres of the Dasari gangs are at Mutupalli of the Cumbum Taluk, Kurnool District. They move all over the Madras Presidency, excepting the Tamil Districts. In the Nizam's Dominions, in the Central Provinces and in the Eastern districts of the Bomay Presidency they have some usual haunts in forests and hills, which they find to be convenient places of shelter. Sometimes these sports are so situated that they can command a clear view of roads and paths for several miles in order to observe any officers coming towards them, and the spots are inoccessible to outsiders. It is known that they have been used for generations, and are littered with all kinds of pots, new and old, sheep's wool and horns, feathers, bones, etc., in large quantities.

"They commit thefts, house-breaking, robberies and dacoities, and do not hesitate to commit murder, if necessary, to effect escape. Before starting on a predatory expedition, they select a convenient place and march straight to it in batches of 20 and 30 including women and children. While proceeding, they make themselves fully acquainted with the villages and different routes on the way, in order to avoid making enquiries about them on their return journey, when only they commit crimes. The boys are let loose to commit petty thefts of fowl, sheep, etc.The old men and women go to the village during the day time, and reconnoitre the houses at their leisure on the pretext of offering beads, needles, etc. If dogs are kept in their house of selection, the boys are engaged to drug them on the evening of the day fixed to commit dacoity. They drug used is said to be a preparation of *dhatura* seeds and leaves mixed with food. Before going to the house for theft, they drink arrack or toddy, arm themselves with lathies, and each one keeps round his loins 40 or 50 good-sized stones. The drink serves to harden their feelings and make them bold and callous. Their mode of effecting an entrance into a house is to make a hole near the bolt which is then unfastened. On entering the house they first examine the boxes, and if they do not contain any valuable property, they ransack and search every nook and corner of the house, not excluding heaps of rubbish, husk or chaff. All the members of the gang do not simultaneously attack a single house, but they separate into batches of five or six, and each batch operates in different parts. Consequently when several thefts are reported in the same village in quick succession, the gang should always be suspected. Before starting on such an expedition the women and children are sent in advance to a selected place, and the different batches are instructed to collect there at the appointed time. When so ready, they do not wait for any absent member, but move on, leaving behind marks or signs indicating the direciton they have taken for the informaiton of the stragglers. The signs represented are arrows drawn on the earth by the foot. If any member is caught and traced to the gang, the members faltly disown him, the arrested man himself demes all connection with the gang. The gang avoids camping in the villages which they intend to loot. The dacoity they usually commit, is generally between 10 p.m. and midnight : they do not care whether it is moonlight or not."

"Once when a camp of Donga Dasaris was searched, they got Rs. 253 and gold ornaments lost in several dacoities with the women, men being absent from the gang. They also found an ornament worth Rs. 100 from the private part of one of them. The women were all tried and convicted. These dacoit gangs who seem to have settled in some of the villages of the taluks of Dharwar, Nowgond, Hangal and Bankapur, talk Telugu like their brethren in the Madras Presidency, often arrnage periodically to visit the Mysore Province especially the Tumkur District, passing through Anantapur and Bellary, and the Nizam's territory. Both men and women disguise themselves as Dasaris with the usual Vaishnava marks on their foreheads, and carrying *garudakamba*, a gong of hell-metal, a small drum called *jagata*, and a tuft of peacock feather, go abegging in villages, and are sometimes well fed."

They admit men and women of all castes except Muhammadan's and Pariahs into their community. Among some of these classes there are no marriage ceremonies at all. The mere congregation of men and women around the bride and bridegroom, and a formal worship by the pair of a deity set up for the occasion constitute a marriage. They then treat themselves to a hearty meal and drink.

The widows and divorced women can marry in the same or neighbouring gang without any hitch.

It is interesting to note that men do not reside with women during day time. They meet at night in the jungles. The men cannot all be got at, by the police. When women are asked about the whereabouts of their husbands, they unhesitatingly say that they have deserted them. Very often the village officials connive at their crimes, more through fear than through any other monetary consideratin. It is next to impossibility to recover the stolen property from the men. It is only by watching carefully their habitual receivers, that the property can be recovered. The receivers and the women travel by trains soon after a crime, but alight at two or three stations in advance of theirs, and travel by foot to their camp with the property."

(This write-up was prepared almost a century back. Now due to social awakening and reformatory efforts there is much change in their life.)

[Iyer, *Mysore Tribes and Castes*]

TAKMAN : This is a disease repeatedly mentioned in the Atharvaveda, but later not known under this name. It is the subject of five hymns of the Atharvaveda, and is often mentioned elsewhere. Weber first identified it with 'fever,' and Grohmann showed that all the symptoms pointed to that ailment. Reference is made to the alternate hot and shivering fits of the patient, to the yellow colour of the jaundice which accompanies the fever, and to its peculiar periodicity. The words used to describe its varieties are *anye-dyuh, ubhaya-dyuh, trtiyaka, vi-trtiya,* and *sadam-di,* the exact sense of most of which terms is somewhat uncertain. It is agreed that the first epithet designates the fever known as *quotidianus,* which recurs each day at the same hour, though the word is curious (lit. 'on the other—*i.e.,* next, day'). *The ubhaya-dyuh* ('on both days') variety appears to mean a disease recurring for two successive days, the third being free; this corresponds to the *rhythmus quartanus complicatus*. But Sayana considers that it means a fever recurring on the third day, the 'tertian.' The *trtiyaka,* however, must be the 'tertain' fever, though Zimmer suggests that it may mean a fever which is fatal at the third paroxysm. Grohmann regards the *vi-trtiyaka* as equivalent to the *tertiana duplicata,* a common form in southern countries, in which the fever occurs daily, but with a correspondence in point of time or severity of attack on alternate days. Bloomfield suggests that it is identical wityh the *ubhaya-dyuh* variety. The *sadam-di* type appears to be the kind later known as *somtata-jvara* ('continuous fever'), in which there are attacks of several days' duration, with an interval followed by a fresh period of attack. Fever occurred at different seasons, in the autmn (*sarada*), in the hot weather (*graisma*), in the rains (*varsika*), but was especially prevalent in the first, as is indicated by the epithet *visva-sarada,* occurring every autumn.

The disease is said to arise when Agni enters the waters. From this Weber deduced that it was considered to be the result of a chill supervening on heat, or the influence of heat on marshy land. Grohmann preferred to see in this connexion of the origin of the disase with Agni's entering the waters an allusion to the fact that fever arises in the rainy season, the time when Agni, as lightning, descends to earth with the rain. Zimmer, who accepts this view, further refers to the prevalence of fever in the Terai, and Interprets *vanya,* an epithet of fever found in the Atharvaveda, as meaning 'sprung from the forest,' pointing out that fever is mentioned as prevalent among the *Mujavants and Mahavrsas*, two mountain tribes of the western Himalaya. There is no trace of fever having been observed to be caused by the bite of the *anopheles* mosquito, which breeds in stagnant water : this theory has without reason been held to be known to classical Indian medicine.

Among the symptoms of Takman or among complications accompanying it, are mentioned 'itch' (*Paman*), 'headache' (*sirsa-soka*), cough' (*Kasika*), and 'consumption, or perhaps some form of itch (*Balasa*).

It is perhaps significant that the Takman does not appear until the Atharvaveda. It is quite possible that the Vedic Aryans, when first settled in India, did not know the disease, which would take some generations to become endemic and recognized as dangerous. What remedies they used against it is quite uncertain, for the Atharvaveda mentions only spells and the *Kustha*, which can hardly have been an effective remedy, though still used in later times. Fever must, even in the Atharvan period, have claimed many victimes, or it would not be mentioned so prominently.

[Macdonell and Keith, *Vedic Index*]

TAKSAN : 'Carpenter,' is mentioned in the Rigveda and often later. He was employed to do all sorts of work in wood, such as the making of chariots (*Ratha*) and wagons (*Anas*). Carved work of a finer type seems also to have fallen to his lot. The axe (*kulisa, parasu*) is mentioned as one of his tools, and perhaps the *Bhurij*, a word which is, however, uncertain in sense. In one passage of the Rigveda reference seems to be made to the pains of the carpenter in bending over his work. That the carpenters were a low caste, or formed a separate class of the people, is certainly not true of Vedic times.

[Macdonell and Keith]

TAKSAN : This is mentioned in the Satapatha Brahmana as a teacher whose view of a certain formula was not accepted by *Jivala Cailaki.*

[Macdonell and Keith, *Vedic Index*]

TAKSAKA OR TAKSHAKA : 'One who cuts off; a carpenter.' A name of Viswa-karma. A serpent, son of Kadru, and chief of snakes.

In the Brahmanical and Buddhist pantheons a well known snakelord.

One of the eight lords of the Nagas mentioned in the *Mahabharata* and other texts. He went in the guise of a beggar (*ksapanaka*) to Uttanka and stole from him a pair of ear-rings, which he was compelled to return. In conformity with Sringis curse, Taksaka wanted to sting Pariksit and kill him but he discovered that Kasyapa was proceeding to help Pariksit. Taksaka prevented him by offering Kasyapa more money than what he would have acquired from Pariksit. Thus, having made his passage safe he succeeded in destroying Pariksit. Pariksit's son Janamejaya wanted to avenge his father's death by exterminating the entire race of snakes, (just as Prasurama had vowed to wipe out all the Ksatriyas) by the performance of a mighty snake sacrifice (*sarpa-yajna*), but in this too he was foiled by the astute Astika (s.v) and for this great benefit which Astika had conferred on the race of snakes, they granted him a boon that, when anyone reads an account of his great rescue of the snakes in the morning, noon and night or even recollects his name along with those of Art and Sunita and utters them, he will not have dread from snakes.

Taksaka is also noted in the *Agamas* along with the eight Naga lords, who are separately noted in an inscription on the 12th century A.D. They are named Ananta, Sesa, Vasuki, Karkotaka, Abja (Padma), Mahambuja (Maha Padma), Sankhadhara and Kulika, whose names are invoked to determine the auspicious or inauspicous nature of any grant. (*M.E.R.*, for 1910, para 60). It has been presumed that he was the founder of the great city of Taksasila (modern Taxila now in Pakistan.)

[*Mahabharata;* Sorensen, *Index;* Dowson, J., *A Classical Dictionary*]

Taksaka : In the Buddhist pantheon Taksaka and one of the other eight lords of the snakes Kulika, figure in an image of Sukla Kurukulla, one of the emanations of the Dhyani Buddha Amitabha. Kurukulla's necklace is the milky Vasuki, her sacred thread is Karkotaka coloured green, and her prominent ear-ornament (*karna kundala*) is the red Taksaka. Her anklet (*nupura*) is the *Mahapadma* of the lotus stalk hue, her bracelet, the yellow Sankhapala and her armlet, the smoke-coloured, Kulika. Thus all the eight lords of snakes are degraded to the positions of ornaments in the case of this Buddhist image.

[*Sadhanamala*, pp. 362-63; Bhattacharya, B., *The Indian Buddhist Iconography*, p. 148; Saletore's, *E.I.C.*]

Takshaka : Mythological name of a serpent king. Lived on the Ikshumati in Kurukshetra. He had bitten King Parikshit in accordance to the curse of Crngin (Srngin), having first prevailed upon Kashyapa not to help Parikshit. Janamejaya, the son of Parikshit wished to avenge himself on Takshaka. Janmejaya then prepared a snake-sacrifice. Takshaka took refuge to the palace of Indira. By means of mantras Nagendra Takshaka was brought near to the sacrificial fire. Snake race fell into fire in a big way. Astika thrice said 'stay' and Takshaka remained in the air between the welkin and earth. In the end his life was saved by Astika.

[Sorensen, *Mahabharata*]

Taksaka Vaisaleya : ('Descendant of Visala') is a mythical figure, mentioned as the son of Viraj in the Atharvaveda, and as Brahmnacchamsin priest at the snake sacrifice in the Pancavimsa Brahmana.

[Macdonell and Keith, *Index*]

Takshasila : (1) Also known as Taxila. A city of the Gandharas, situated in the Punjab. It was the residence of Taksha, son of Bharata and nephew of Ramachandra, and perhaps took its name from him. It is the Taxila of Ptolemy and other classical writers. Arrian describes it as "a larger and wealthy city, and the most populous between the Indus and Hydaspes. It was three days journey east of the Indus, and General Cunningham has found its remains at Shah-dheri, one mile north-east of Kala-ki-sarai. It was a seat of deep learning and popular for having an university.

[Dowson]

(2) It was a very famous city of great antiquity. This city as Saletore narrates has been mentioned in the *Mahabharata* in which its name is connected with that of Taksaka, the Naga. Therein it is related how Pariksit's son Janamejaya, to avenge his father's death, invaded Takshasila, which he captured (*Maha, Adi Parva*, iii, lines 682-82; XL-IV-IX, 1954, line 199). This city seems to have been named after the Takkas (s.v.) whose metropolis it was and who held all the country round it. It is also mentioned in the *Markandeya Purana* Pargiters ed.) and it was identified by Cunningham with the modern Shah-dheri or Dheri Shaham in the Punjab (*A.S.R.*,

II, 6, III-112, IV, 8). It was the capital of Gandhara and became renowned as a centre of commerce and also of education.

It was famous for its great university from very early times. Princes, Brahmanas, Ksatriyas and others flocked to its portals to study different arts and sciences. It was 2,000 *yojnas* from Banaras and still it has been noted that the journey could be performed in one day. (*Jataka*, II, 47). Probably this was only intended to imply that the journey could be performed without much difficulty. This long road was in parts not safe for travellers for it was infested with bandits, who sought refuge in the adjacent jungles.At the university there princes like Pasenadi of Kosala, Mahali, the Licchavi chief and Bandhuḷa, the Malla prince were students. Others, who studied there, were the great physician Jivaka (s.v), Bharadvaja, Angulimala, Dhammapala, Kanhadinna, and Yasadatta.

The University curriculum included intensive courses in the following subjects— the three *Vedas*, ritual, the ten sciences, archery, swordsmanship, elephant-lore (*hatti-sutta*), magic, snake-charming, recovery of buried treasure and other subjects. These were taught by professors with established reputation. On admission, which was not easy, the fee usually paid to the professor, what may be called the modern tutorial fees, was invariably 1,000 gold pieces. Those who paid this amount were entitled to certain amenities and privileges. They could stay with the professor who agreed to teach them in his own house as though they were family members. Students usually had to wait on their teacher by day and were taught also in the night-time. They invariably performed their own domestic drudgery, leading a kind of co-operative life, collecting their own firewood, and cooking their own food although occasionally mention is made of servants who must have aided them, for there must have been many among the scholars, who, coming from rich families, were not accustomed to such house-hold exertions. Strict discipline was enforced and its breaches, regardless of rank, status or familly, were severely punished, occasionally also with flogging with a bamboo cane on the back. This could only have been in the case of young boys and not the older students. Some rewards too were offered. As a special mark of favour, in the cases of very promising students, they were finally married to the daughters of the professors if any eligible maiden was available. The teacher and students were respected outside the university. Sometimes the Chief Setti (Alderman) of the city invited for a dinner a teacher and his students. In this great establishment the professor was known as the *Disapamokkhacariya*, who was assisted by the *Pitthiacarya*, a gradation which may be compared with the modern professors and readers in the present day universities. The *Pitthiacarya* was generally selected from the students, probably from the senior-most and the most qualified.

This was also a great commercial centre, which was visited by numerous traders from different countries and cities like Banaras and Savatthi from where one had to pass through Soreyya just as students thronged Taxila from Lala (Lata—South Gujarat), Kuru, Magadha and Sivi countries. Little is mentioned about the actual commodities in which the trade flourished. From the evidence available, it would appear that all the exports from the rest especially of the northern parts of India were finally sent to Taxila, which must have been a sort of clearing house, which served to dispatch them to regions outside India by land and from those areas imports must have been likewise and stored there to be distributed in the country particularly in the interior. Kautilya, however, does not refer to Taxila for by his time (4th century B.C.) its importance had declined, but he indirectly throws some light on some of the possible exports and imports. He refers, for instance, to the different kinds of fabrics which were manufactured in Magadha, Pundra, Suvarnakudya, Aparanta, Kalinga, Kasi, Vanga, Varsa and Mahisa, of cotton, silk, and fibre, which must have certainly formed a major portion of Indian exports dispatched through Taxila. (Kautilya, *Artha.*, Bk, II, ch. XI, pp. 81-82, text, pp. 80-81). The other exports might have included the different varieties of sandal (*candana*), Precious stones like diamonds and pearls found in India. There must have been skins called Samura, Cinasi, and Samuli, which were procured from Bahlava (Bactria), [*Ibid., Bahlaveyaha*)] (*Ibid.*, p. 81, text, p. 79) and blankets *kambala*) which were Nepalese products like Bhingisi and Apasaraka *(ibid., p. 82, Text, p. 80)*. Whether the imports included the imported salt *(agantulavanam)* cannot be definitely stated for its local origin is not stated but it can be said with certainty that Gandhara, in which Taxila was situated, exported to other parts of India a wax-like mud to which Kautilya specially refers (*jatugandharapankho*) for mixing with gold-like sand in the preparation of compact pieces (*drdha-vastuke rupe*) (*Ibid.*, ch. XIV, p. 97, text, p. 91). Elephants from Karusa, (modern Shahbad District in Bihar) which were the best and the medium horses from Bahlika (Bactria) might also have been among the imports.

Further according to Saletore both from educational, religious and political point of view Taxila was important. Sometimes it is mentioned as being independent and sometimes as a part of Gandhara. When Bimbisara was king, his contemporary in Gandhara was one Pukkusati and in the *Jatakas* reference is made to one Takkasila Raja (*Jataka* I, 399; *Jataka* II, 218). Among such rulers may be noted one Naggaji whose capital was Taxila itself (*cf. Kumbhakara Jataka*) while, according to the *Dipavamsa* (iii, 31) twelve kings, who were descended from one Dipankara, ruled there, in succession. Their chronology cannot be determined for lack of any tangible evidence. Taxila must have been under Mauryan occupation for it is known that, during Candragupta Maurya, when a rebellion occurred there, prince Asoka was dispatched to quell it. He was met there by its representative who expianed that their complaint was not against the prince but against the governor, who had insulted them. According to Asokas Rock Edict II Taxila was evidently the headquarters of a governor (*Kumara*—prince) as was the case during his father's time. It must have been a stormy place for once again there was a rebellion there and he sent his son Kunala to suppress it. Why such rebellions occured it has not been recorded (Malalasekera, *Dict.*, I, pp. 982-83).

Certainly, Taxila must have had some strange practices and customs. Among them the most notable was a system of holding periodical open markets for the sale of young maidens with a view to settling them in marriage. According to Megastheness, who wrote much from hearsay also, at Taxila eligible young women were brought by their parents, made to stand in a circle and an official announcer came and cried out that there would be a sale. Thereupon all prospective purchasers gathered and after a close and personal scrutiny of the maiden in front and behind, a sum was mentioned as her price. Then the bidding started and the highest bidder took away the girl to be married and not for prostitution purposes. [McCrindle, *Ancient India as Described in Classical Literature* (62), p. 19, Westminster, 1901]. The origin of such a practice has not been explained till now. One has to turn to Herodotus to discover it. He describes how an exactly similar practice took place in every Babylonian village once a year. The rich people used to bid against one another to secure the beautiful maiders while the humbler folk were actually paid to take away the ugly ones. When the auctioneer had auctioned all the pretty girls, he would call on the plainest or perhaps even a crippled one to stand up and then ask who was willing to receive the least moeny to marry her and she was knocked down to whoever accepted the smallest sum. None could take a girl away without first finding a backer to guarantee his intention to marry her although he had bought her in an open auction. [Herodotus, *The Histories* (196)]. Herodotus was born between 490 and 480 B.C., and Megasthenes had recorded the existence of this market in the 4th century at Taxila, viz., in the very next century in India. It is not surprising how such a custom from Babylonia had travelled to Idia. If the *Baveru Jataka* could be considered to have reflected a state of life in the 6th century B.C., then it may be noted how from that period Indians went by sea in their ships to trade with their peacocks and crows, which were novelties to Babylonia (Baveru). It is not impossible that, in the course of such trade, this practice came to be adopted in Taxila where either some Babylonians had settled and continued this practice of their own country or it was followed by the local people who had either heard of it or seen it in Babylonia. (Narration by R. N. Saletore.)

[*Mahabharata; Markandeya Purana; Jataka*, V vols, Cowell's ed, text, Fausbol; *A.S.R., Dipavamsa;* McCrindle, *Ancient India as Described in Classical Literature;* Strabo, *Geography;* Herodotus, *The Histories*, Malalasekera, *D.P.P.N.*, Saletore, *Early Indian Eco. History*. Saletore, *E.I.C.*]

TAKVAN. TAKVARI : Seems in the Rigveda to denote a 'swift-flying bird.' Sayana explains Takvan as a swift steed.

[Macdonell and Keith]

TALA : Civa, one out of his 1000 names.

[Sorensen]

TALA : "Palmyra palm". The device of Balarama.

[Sorensen]

TALAJANGHA : The son of Jayadhvaja, king of Avanti and the grandson of Sahasrabahu Arjuna.Talajangha's sons were known as Talajanghas (*Harivamsa*) of Haihaya race. This Talajangha was remembered by Kautilya as an example of a king who, in view of his inveterate enmity with the Bhrgu family, just as Janamejaya acted under the influence of anger against the Brahmanas, perished. Kautilya cited this example to illustrate his axiom that anyone, although he might be the sole ruler of the entire earth, bounded by the four quarters, if he does not control his six senses, will perish like Talajangha, Janamejaya and the Vaideha Karala. Talajanghs grandfather, Sahasrabahu Arjuna was not lost sight of by Kautilya who has also cited his name as the Arjuna of the Haihaya dynasty (Cedi) as having been a monarch so haughty that he despised all people and the result was that he was annihilated. (Saletore)

[Kautilya, *Artha.*, Bk. I, ch. VI, p. 11 text, p. 11; Dowson, *Hindu Mythology; Harivamsa.* Saletore, R.N., *E.I.C.*]

Talaketu : A Prince, an appellation of Bhisma. He was killed by Krishna.

[*Mahabharata*]

Talam : The throne of Durga.

[Dowson]

Talaputa : An actor or stage manager (*natagamani*) of Rajagrha. He became so celebrated for his dramatic performances, which he gave in different towns, villages and royal courts, with his troupe of five hundred artistes, that his name was known everywhere. On visiting the Buddha, one day he inquired from him whether it was true that actors, who regaled large audiences, took rebirth among the deities of laughter. The Buddha refrained from replying to this question although it was put to him thrice. Finally he answered that those who induced sensual conditions would take birth again only in purgatory. Talaputa, on hearing this reply, was reduced to tears for he had been deluded by older artisties' theories. After hearing the Buddha preaching his sermons,Talaputa was so deeply impressed that he dissolved his large troupe of artistes and joined the Order and became an *arahant*. (*Samyutta-Nikaya*, iv 306 ff.). This case is interesting from its cultural point of view for it indirectly reveals that even during the Buddha large troupes of talented artistes must have moved from place to place to entertain the public with their dramatic performances. The fact that such large troupes had a stage manager shows how well organized such troupes must have been. It is interesting to know that this tradition of having troupes and dramatic parties, moving from place to place continued during the fourth century B.C. for Kautilya refers to them, though not very sympathetically. some examples may be cited to expose his views. He directed that, in view of procuring money, free labour, commodities, grains, and liquids in plenty, actors, singers, drummers, buffoons, and bards, would be prohibited from making any disturbances in the work of the villagers (*nata nartana-gayana-vadaka-vagj Ivana-kusilava*) (*Arth.* Bk. II ch. I, p. 47 text, p. 48). He mentions in another place that such artistes, whom he calls in general *kusilava*, had their own guilds (*sreni*) and condemns them as being thieves in effect though not in name, were prohibited from oppressing the country. (*Ibid.*, Bk, IV. ch. IU, p. 231, text, p. 204). That such actors erected theatres though temporary is quite clear from his statement, that in villages no buildings (*sala*), intended for sports or plays were to be allowed. (*Ibid.*, Bk., II, ch. I, p. 47. text, p. 48) (*tatrarama viharathan salasyah*). (Saletore; *E.I.C.*)

Talava : In the list of victims at the Purusamedha, or human sacrifice in the Yajurveda, denotes a 'musician' of some kind.

[Macdonell and Keith]

Talavakara : A name of Kena Upanishad.

[Dowson]

Talavana : People of South. They were vanquished by Sahadeva.

[*Mahabharata*]

Talavara : He used to be a village watchman. Talavara (Kan.) means a sword and the village officer must have been armed with a sword to keep the peace and do his duty as a watchman. Such an official is referred to in an inscription of A.D. 1533 along with another hereditory officer called *Begara* who was entrusted with the supervision of the *billi-begara of* forced labour (*E.C.*, III, Hr 36 p. 109). To maintain such a village official, a small charge was recovered by the levy of *talavara-aya*, which literally means a tax on swords (*E.C.*, VII, Sk 241, p. 38). There was a similar due which went by the name of *talavarika* (*E.C., V. Hn 2, p.* 2), which has been interpreted to mean a grant of land to the village watchman at a quit-rent. It was also known as the *Talavarika Jodi*, which could only have meant a similar charge (*S.I.I.*, II, pt. II, p. 119). The *Talavara's* counterpart in northern India was the *Talavataka* noted in the Deo-Baranark inscription of Jivita Gupta II (C. A. D. 758) [Fleet, F.F., *C.I.I.*, III (46), p. 217].

[*E.C.*, XII; *S.I.I.*, II,; Fleet, J.F., *C.I.I; Gupta Inscriptions*, III; Saletore B.A., *Social and Political Life in the Vijayanagara Empire*, 2 vols., Saletore, R.N., *Life in the Gupta Age;* Saletore's *E.I.C.*]

TALEGAON : A historial place. Literally meaning a lower piece of ground or country. This is in Pune District, Maharashtra State. Here a fort was built by Salabat Khan in about A.D. 1589, which he made his headquarters. Here the British were defeated by the Marathas.

[Firistha, *The Rise*, III, p. 279; Duff, Grant, *History of the Marathas*, II, p. 370; *Imperial Gazetteer*, XXIII. p. 213.]

TALIKA : She is a known Buddhist deity. She is one of the four Buddhist goddesses pertaining to a door. The rest of the deities are Kunci (holding the keys). Kapata, clasping the door-planks, Patadharini carrying the curtain (*kanadanata*). In the case of Talika she is depicted in the *Nispanna-yogavali* as being white in colour with two hands; carrying in both of them the lock (*talika*) from which she seems to have drived her name. She seems to have been known in China. They are apperently derived from the Brahmanical *Dvarapalakas*. (s.v.).

[Abhayakara Gupta, *Nispannayo-gavali*, p. 77; Clark, W.E., *Two Lamaistic Pantheons*, II, p. 108; Bhattacharya, B., *The Indian Buddhist Iconography;* Saletore's *E.I.C.*]

TALPA : Is the regular term for bed' or 'couch' from the Rigveda and the Atharvaveda onwards. One made of Udumbara wood is mentioned in the Taittiriya Brahmana. The violation of the bed of a Guru, or teacher, is already mentioned in the Chandogya Upanisad, while the adjective *talpya*, born in the nuptial couch,' denotes 'legitimate' in the Satapatha Brahmana.

[Macdonell and Keith, *Vedic Index*]

TAMALITTI (TAMRALIPTI) : Historical and ancient place identified with Tamluk on the western bank of Rup-Narayana river. It is now included in the districts of Midnapore and the 24-Parganas. In early days it was an ancient sea-port famed in Buddhist legend, travellers accounts and commerce. From there a branch of the Bodhi Tree was dispatched by Asoka to Ceylon (*Mahavagga*, xi 38). It is claimed that Asoka, after crossing the Ganges by boat, went over the Vinijhatavi and reached Tamalitti (*Samantapasadika*, i. p. 90). This would imply that during Asoka this place must have been a port from where ships left for Ceylon. It is surprising that Kautilya, who refers to so many different places of commercial importance within and without India does not refer to this port. A possible inference is that, probably during this time, this port was not so employed. If this later *Mahavagga* account could be relied upon, then it may be inferred that from the reign of Asoka the importance of Tamalitti as a port for embarkation from India to distant places like Ceylon, not to mention Suvarna-dvipa and China, both of which were familiar to Kautilya, must have commenced. The prominence of this port continued definitely till the 7th century. In the 5th century A.D., after a stay of three years at Pataliputra FaHien proceeded to Tamalitti (Tamralipti) and embarking from there in a large merchant vessel, sailed for Simhala (Ceylon) which he reached after fourteen days. (Fa Hien, *Record*, p. 100). This was precisely the same route which seems, at least according to the *Mahavagga*, to have been followed by Asoka in sailing from there to Ceylon.

Hiuen-Tsang in the 7th century followed in Fa-Hien's footsteps, embarking from the same port at a "bay where land and water communication met. (Hiuen Tsang, *Record*, II, p. 201). In the same century, though after Hiuen Tsang, another Chinese pilgrim, I-Tsing, left for China from the same port (I-Tsing, *Record*, pp. 185, 211). I-Tsing reveals the route by which he sailed. Sailing from Tamalitti (Tamralipti), he arrived at Sribhoga, implying that it was not necesssary for ships to touch Ceylon unless they wanted to weigh anchor there. Dandin also refers to Tamalitti as a port lying on the east coast, and Valabhi as the port on the west coat, as the two pre-eminent Indian sea-ports from where ships and sea-faring merchants left for Campa (Annam), Suvarnabhumi and China, which seem; to have been the ultimate destination of sea-voyages from India to the eastern regions (Dandin, *Dasa.*, pp. 173, 183) of merchants of those days. Haribhadra Suri in the middle of the 8th century, also refers to Tamralipti from where merchants sailed to Katahadvipa (Keddah), Sripura, Mahakatah and Malaya. (Haribhadra Suri, *Sama-raicca Kaha*, p. 1v, text, ch. iv, ed. Jacobi, Calcutta, 1926). Later its importance declined as it must have been like an equally important port like Broach, silted up.

Its inhabitants were called Tamalittas or Tamraliptas and are referred to in the *Mahabharata*. It is related there how Satyaki directed his charioteer to take him to the regions where, among different people, dwelt the Barbaras, Tamraliptas and others, who were called the countless barbarous tribes (*Mahabharata, Drona Parva*, Ch. XIX, p. 349 Roy's ed.). The *Markandeya Purana* more specifically locates the Tamraliptas between the Ekapadas (s.v.) and the Vardhamanas (in East Bengal) (*Markandeya Purana*, pp. 358, 383, Pargiter's ed.). But to state that the word Tamil is only an abbreviation of the expresison Tamalittis or Tamalittas (Kanakasabhai, *Tamil 1800 Years Ago*, p. 46) is absolutely unwarranted. (R.N. Saletore)

[*Mahabharata; Markandeya Purana; Fa Hien, Record; Hiuen Tsang, Record; I-Tsing, Record; Dandin, Dasakumaracarita;* Suri, Ḥaribhadra, *Samaraicca Kaha.;* Saletore, R.N., *Life in the Gupta Age; Kanaksabhai, Tamils 1800 years Ago;* Saletore, R.N., *E.I.C.*]

TAMASA : A river (Tonse), rising in Riksha mountain and falling in Ganges.

This is one of the rivers mentioned in *Matsya Purana*. It is related therein that Mlecchas and Aryans resided in the Bharatavarsa, mixing with each other without any distinction, and drinking the waters of many rivers such as the Ganges, Sindhu, Sarasvati, Mandakini, Dasarna, Citrakuta, Tamasa and others, (*Matsya Purana*, I, pp. 308-310). It is also related there that the Citrakuta and the Tamasa had their sources in the Rsyamukha mountains [*Ibid.*, I, ch. CXIV (20-32), p. 308] and this has been interpreted to imply that the Tamasa and other rivers rise in the Vindhyas. (Pargiter, *Markandeya Purana*, p. 298 f.n.). The river Tamasa was known as early as the 6th century A.D. The Khoh copper plate of the *Maharaja Sarvanatha*, dated A.D. 512-13 reveals how he granted a village named Asrainaka on the north bank of the river Tamasa to four persons (named) for the repairs and maintenance of the *bali, corn, sattra,* perfume, incense, lamps and garlands in a shrine of Visnu (Bhagavan) under the name of the sacred Sun (*aditya Bhattaraka*) [Fleet, C.I.I., III (28), pp. 128-29]. This river was identified by Fleet with the modern Tamas in the former State of Mahiyar (*Ibid*).

[Saletores, *E.I.C.*]

TAMASA : (2) Also name of fourth Manu. The dwellers on the banks of the river Tamasa were named after it as the Tamasas. In the *Markandeya Purana* the wild tribals, Kiratas, are placed between the Animadras and the Tamasas.

[*Markandeya Purana*, p. 322, Pargiter's ed.; Saletores *E.I.C.*]

TAMBULA : Ancient name for pan, symbol of love, friendship and status when used. Modern betel leaf. It was suggested that the early use of the *tambula* in the Gupta period was the result of India's cultural contact with the Eastern Islands. (cf. Agrawala, V.S., in Gode, P.K. *op. cit.*, p. 130) (also see Majumdar, R.C., *Suvarnadvipa*, II, p. 138). But the Chinese noted that the practice of eating betel leaf was of Indian origin. (*Notes on Mandalay Archipelago and Malacca Compiled from Chinese Sources*, p. 122, Batavia, 1877). There can be little doubt about this, for since the days of the Buddha the spittoon (*patiggahe*) was used for spitting out the refuse of the betel leaf. Bana calls it the *patadgraha*, while a box to keep betel leaves and the ingredients necessary to eat them was named *karanda* or *tambula adhara* (Bana, *Harsacarita*, p. 285, text trans. p. 208, Bombay, 1909, London, 1909). The *tambula*, was probably identical with the *nagavalli puga* (betel nut tree), as known to Kalidasa (*Raghu.* IV, 42), was also familiar to Kautilya who also refers to the *nagalata*, and includes it among the group of creepers (Kautilya, *Artha.*, Bk, II, ch. XVII, p. 107, text, p. 100) which he considered as one of the forest products (*kupyavargah*). But Kautilya, however, does not mention its leaves as being eaten as was done later, Kalidasa was certainly aware of the *tambula* for he refers to cups made from betel leaves (*tambulanam dalaih*) [*Raghu.*, IV (42)]. (Kautilya, *Artha.*, Bk. II, ch. XVII, p. 107, text. p. 100). The use of the betel-leaf (*tambula*) was known to Visnusarma, who has noted its utility as one of the luxuries of his day. He relates how a poor Brahmana lived without such luxuries like fine clothes, ointments, garlands, gems and betel-leaf. (*visista-vastranu-lepana-gandha-malya lankara-tambuladi*), *Pancatantra* Bk. III, *Kakaluka-vigraha-Katha*, 10, p. 239, text, Bombay, 1950). In the 5th century A.D. its use became more familiar. Varahmaihira in his *Brhatsamhita* (c. 6th century A.D.) has recorded how a moderate quantity of lime (*curna*) with betel leaf (*tambula*) gave good colour to the lips and mouth while an extra quantity of areaca nut produced a bad smell in the mouth and an extra quantity of betel (*patradhikam*) brought about a pleasant smell. [Varahamihira, *Brhat.*, ch. 77(35-37), Bangalore, 1947]. The use of *tambula* was certainly known in the 5th century as can be corroborated by a reference to it in the Mandasor Silk Weavers Inscription of the reign of King Kumara Gupta I dated A.D. 473-74 (*Tambula-puspa-vidhina*) [Fleet, *C.I.I.*, III, (18), p. 82]. Its use continued in the 7th century as borne out by Bana who alludes to Malatis joined lips darkened by a deep dark black stain of betel (*bahula tambula krsnikandha kari karitendhara samputena*) (*Harsacarita*, text, p. 32, trans. p. 265). The Aphsad stone inscription of Adityasena, ascribed to the 7th century A.D., refers to betel-leaf plants in full bloom on the banks of the Lauhitya (Brahmaputra) [Fleet. *op. cit.*, , (33), p. 143], which would imply that it was cultivated in that reigon also during this period. In the 8th century the Nagar inscription of Dhanika, dated A.D.741, refers to the red colour of the *tambula* on the lips of the wives of defeated enemies. (*Nagar inscription of Dhanika, Bharata Kaumudi*, I, p., 274, 1945). A Kannada inscription of A.D. 750-70, found at Udyavara in South Kanara District, Karnataka State, mentions *adake* (betel-nut) (Sanskrit—*Krmuka* or white catechu (*kadara*), (*E.I.*, IX, p. 22). The use of this betel-nut, as from the days of the Buddha, continued down to the times of I-Tsing for he has recorded how, after dinner in India, in Buddhist monasteries some *ping-lang*-fruit (betel nuts), nutmegs, mixed with cloves and Beros camphor, were distributed to perfume the mouth, digest the food and remove the phlegm. (I-Tsing, *Record*, pp. 39-49). The betel leaf was usually given to guests when they were about to depart and it was credited with thirteen qualities. (*Yogaratnakara*, p. 34, Anandashram, Poona 1900). Its use was current during the Kadambas (s.v.) as can be inferred from a reference to a Betel Bag Bearer (*Hadavala Hira*—literally a diamond among betel-bearers) in the court of the *Mahamandlesvara* Kirti Devarasa, a ruler of the Twelve Thousand Province (*E.C.*, VII, Sk 127, p. 143). Such an officer was familiar to the Western Calukyas and was also known as the *Hadapa* (s.v.) a title borne by high-ranking officers like a *Danda-Nayaka* as noted in a grant of Jagadekamalla, dated A.D. 1147 (*E.C.*, VII, Sk 267, p. 143). This office continued during the 13th century when mention is made of the *Hadapa* Jakkeya Nayaka during the region of Deva Birarasa (*E.C.* VIII, Sk 127, p. 118). Somesvara in *circa* A.D. 1130 refers to lime (*curna*) prepared from oyster shells (*mukta-sukti*). *Hadapa* could be also a soldier and administrator. During the rule of the Yadava (Seuna) Ramacandra, one Timma of Satuvalli with his betel-bearers (*Hadapa*) opposed the *Mahamandalesvara* Kumara Bommarasa (*E.C.*, VIII, Sk 69-70, p. 104). This tradition continued during the Vijyayanagara Empire up to the 16th century and the use of the betel prevails widely to this day in India. Krsṇappa Nayaka was the Betel-Bearer to the emperor Sadasiva Raya in A.D. 1561. (*E.C.*, XI, Dg 18, p. 29).

The use of the betel leaf was observed by foreign travellers like Abdur Razzak, Paes and others. Abdur Razzak went into ecstasies over its effects. Paes reveals how none else, excepting the dancing girls and wrestlers was allowed the privilege of chewing betel in the emperor's presence. (Sewell, R., *A Forgotten Empire* p. 259, ed. 1962). The novel inference that the bright red" saliva, produced after chewing betel, "may give it certain associations with blood rites" (Walker, B., *Hindu World*, I, p. 134) is not only wildly fantastic but also ridiculous. (R.N. Saletore)

(No doubt since ancient days till the beginning of the 21st century the use of

Tambulam has been a part of Indian Culture).

[Sewell, R., *A Forgotten Empire, Narrative of Paes,* Somesvara, *Manasollasa,* II, p. 84, G.O.S., Baroda, 1939; *Yogaratnakera Mahavagga,* I, ed. Oldenburg, London, 1879; Kautilya, *Arthasastra;* Kalidasa, *Raghuvamsa;* Bana, *Harsacarita; E.C.,* XII vols; Gode, P.K., *Studies in Indian Literary History,* I; Saletore, B.A., *Social and Political Life in the Vijayanagara Empire,* Elliot and Dowson, *The History of India,* VI vols; Penzer N.M., *The Romance of Betel Chewing. Saletore's E.I.C.*]

TAMBULA : Used by priests in various Vedic rituals. A sacred object of offerings to the deities. Also have medicinal values.

[Chanchreek, *The Sacred Plants*]

TAMOGHNA : Destroying darkness, another name of Surya, the Sun.

[Sorensen]

TAMONTAKṚT : A warrior of Skanda, known for his bravery.

[Sorensen]

TAMRA : Wife of Kashyapa (Kacyapa). Mother of five daughters Kaki, Cyeni (Syeni), Bhasi, Dhrta-rashtri and Cuki (Suki).

[Sorensen]

TAMRA : Also name of a river. This river was seen by Sadhyas and gods in the body of Narayana.

[*Mahabharata*]

TAMRA CHUDA (TAMRACUDA) : A companion of Skanda. Given to Skanda by Aruna.

[Sorensen]

TAMRALIPTA : King of Tamralipta, present in the Svayamvara of Draupadi. This kingdom was situated in the East. He was killed by Bhimasena.

[*Mahabharata*]

TAMRALIPTA : A people, who brought tribute to Yudhisthira.

[*Mahabharata*]

TAMRA PARNA : A historical land in the South of India. Ancient name of Ceylon. There is much in Buddhist literature. There was a town Tamra-Parni in the island of Ceylon (Tamra-Parna) which flourished in ancient days specially in Buddhist period.

[Malalasekera]

TAMRAPARNI : Name of a river, an island, a mountain, a channel. R. N. Saletore has given a detailed description. The word seems to have originated from the words *tamra* (copper) and *parna* (leaf), implying a copper-coloured leaf. It is quite possible that the region, which came to be known as Tamraparni, was full of trees with leaves of that colour. But the origin of the Tamraparni, as known in legend and history, seems to have been different for it has been given a legendary touch.

(1) There are two rivers in existence with this name. Probably the earliest name of this Tamraparni river may be traced to the days of Asoka, as it is mentioned in one of his edicts as a place which was visited by his *mahamatras.* In the II Rock Edict at Shabhazgarhi it is related that "everywhere in the dominions of Devanampriya Priyadarsin and (of those) who (are his) borderers, such as the Colas (*Codas*), the Pandyas, the Tamrapanni...everywhere two kinds of medical treatment were established by Devanampriya Priyadarsin. (Hultzch, *Corpus Inscriptionum Indicarum, Edicts of Asoka,* p. 52). In this edict the Tamrapanni, (Tamraparni) is apparently situated in the Pandyan region. This river is evidently the one of that name in the modern Tirunelveli district, Tamil Nadu, which is referred to by Rajasekhara in his *Karpuramanjari* (Rajasekhara, *Karpuramanjari,* I, m. 16, p. 228, ed. and trans. by Sten Konow, H.O.S., 1901). In Tamil it is called Porunai, which figures

in the *Puram* (36) and the *Silappadikaram* (cf. pp. 30, 266) where it is called the "beautiful and cool Porunai."

(2) Further according to Saletore another river with this name is in North Kanara district, Karnataka State. The earliest reference to this western Tamraparni river is in the *Ramayana* [*Kiskindha Kanda,* 41 (17), p. 1607, Mudholkar's ed. 1915]. In the *Visnu Purana* it is mentioned along with the Krtamala as flowing from the Malaya Hill [*Visnu Purana* p. 176 also 16] and this is reiterated in the *Brahma Purana* [XIX (12, 16)]. This river is near Gokarna (s.v.) and has been mentioned in inscriptions (cf. Burgess-*Cousens, Revised List of Antiquarian Remains*, p. 191). The Pandyan Tamraparni is no doubt also celebrated even in the *Ramayana* wherein it is associated with the Pandyas, the Mahendra Mountain Eastern Ghats), and whose coasts were ornamented with pearls. (*Ramayana, Kishkindha Kanda*, 41.17, p. 1607 Mudholkar's ed., 1915). In the *Mahabharata* the Karnataka Tamraparni is also called a sacred place (*tirtha*) where the gods, urged by a desire for obtaining salvation (*moksa*), had recourse to serious penance. In that region also was a lake called Gokarna, which is not to be confused with its namesake in the north, which was celebrated in the three worlds. It had an abundance of water, which was sacred, auspicious and capable of producing great merit. Near that *tirtha* was the celebrated *tirtha* and hermitage of Agastya's disciple (*Mahabharata, Vana Parva,* 88, p. 292 Roy's ed.). In the *Visnu* and *Markandeya Puranas* it is recorded as a river flowing from the Malaya (Western Ghats) along with other streams. (*Visnu Purana*, p. 176, Wilson's ed.; *Markandeya Purana*. pp. 303.4). The *Bhagavata Purana* refers to it often (iv. 28, 35 etc.). In the *Brhat Samhita* it is called a river of the south where pearls were found (XIV, 16) Kalidasa refers to it among the conquests of Raghu (*Raghuvamsa* iv, 50). In an inscription of A.D. 1168 of the *Mahamandalesvara* Vijaya Pandya of Uchchangi it is related that his treasury was filled with pearls purified in the Tamraparni (*E.C.*, IX, Dg 39, p. 49; also Dg 5, p. 26). A grant of the Hoysala king Somesvara, dated A.D. 1249, refers to this river, which received the water from the clouds. (*E.C.* IX Cn 23g). This river has been identified with its namesake in the Tirunelveli District, Tamil Nadu, which flows near Palmacottah (Saletore, B.A. *I.C.I.*, no. 4, pp. 670-71). This river has also been called by the names of Porunai (I.A., XL. p. 227, f.n. 21) and Chittar [Sewell, *A.S.S.I.*, I, (*Arch. Survey of South India*) p. 303]. This river was remembered even in an inscription of A.D. 1634-35. (E.I. II, pp. 240, 254).

(3) The island Tamraparni was Simhala (Ceylon) as explained in the *Mahavamsa.* It relates how, when the first Aryan immigrants, led by prince Vijaya of Lala (Lata—South Gujarat) and a grandson of Vanga, landed in Ceylon, being tired, they sat on the shore and, resting their hands on the ground found that they were reddened as though they had touched copper-coloured dust (*tamra-varna*). Thus the island came to be known as Tamraparni (*Mahavamsa*, pp. 39-42 Geiger-Bode's ed.). There is some confusion in naming this island in this manner for it is related in the same work (c. 4th century A.D.) (*I.A.*, XLVII, pp. 48-49), that Vijaya went to Tambapanni. There Vijaya founded that city of Tambapanni. (*Mahavamsa, ibid*). From this it would appear that the island Tambapanni was named as such first and

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then, as indicated, Vijaya founded a city which he named after that island. Pliny called it Taprabone, again confusing the Indian river in the Tamil Nad with the island of Ceylon and from the former region alleged to have dispatched an embassy to Rome (cf. Saletore, B.A., *India's Diplomatic Relations with the West*, pp. 236-37). (Saletore's *E.I.C.*)

[*Mahavamsa;* Pliny, *Natural History,* VI vols; McCrindle, *Ancient India as described by Ptolemy;* Parker, H., *Ancient Ceylon;* Saletore, *B.A.*, *India's Diplomatic Relations with the West; Mahabharata;* Visnu, *Markandeya Puranas, Ramayana;* Law, B.C., *Historical Geography; I.A.*, XL, 227, f. n. 21.]

(4) A mountain noted in the *Markandeya Purana* (p. 367).

(5) A channel excavated by Parakrambahu I which flowed northward from the Ambala tank. (*Culavamsa*, xxviii, 16; Malalasekera, *Dictionary*, I, p. 995). That channel must have no doubt been named after the island itself according to tradition.

[*Markandeya Purana; Culavamsa;* Malalasekera, *Dictionary of Pali Proper Names, I.;* Saletore's *E.I.C.*]

TAMRAVARNA : An island. In the *Garuda Purana* mention is made of the Tamravarna of Kaserumana as one of the islands surrounded by the ocean but far away from other isalnds like Indradvipa, Gabhastiman, Nagadvipa, Kataha, Simhala and Varuna [*Garuda Purana*, ch. 55(4), p. 139, Calcutta, 1890]. This has been identified with Tamraparni (Ceylon) (Saletore, B.A., *India's Diplomatic Relations with the West*, p. 373). This is plausible but it must be noted that in this *Purana* itself Simhala has been mentioned along with the Tamravarna island, which would imply that a confusion was made in that work in regard to Simhala and Tamravarna. In the *Markandeaya Purana* mention is made of Tamra-dhvaja *dvipa*, which Pargiter once identified with Ceylon (*Markandeya Purana*, p. 367, f.n., Pargiter's ed.), but this cannot be corroborated. (Saletore's *E.I.C.*)

[*Garuda, Markandeya, Puranas; Ramayana.*]

TANAYA : Denotes offspring,' 'descendants' in the Rigveda, where also it is often used adjectivally with Toka•There seems no ground for the view that *toka* means sons,' 'children,'and *tanaya* grandchildren.'

[Macdonell and Keith, *Vedic Index*]

TANDULA : 'Grain,' especially 'rice grain,' is mentioned very often in the Atharvaveda and later, but not in the Rigveda. This accords with the fact that rice cultivation seems hardly known in the Rigveda. Husked (*karna*) and unhusked (*akarna*) rice is referred to in the Taittiriya Samhita.

[Macdonell and Keith, *Vedic Index*]

TANKANA ALSO TANGANA : A wild tribe referred to in Jaina literature. In Jaina canon they are depicted as a forest people who went to the Daksinapatha to sell their gold, ivory and other goods. They piled their commodities before them and would not take their hands off them till they secured a satisfactory price. They are mentioned in the *Mahabharata* after the Kiratas, who were employed in the forces of the Kauravas, as soldiers, (*Maha, Asvamedha Parva*, LXXXII, p. 94, *Karna Parva*, LXXXIII p. 27). As they were the subjects of king Subahu, whose kingdom lay in the Central Himalayan region, the Tanganas too must have lived there. This practice of the Tanganas in disposing of their goods was common to the Seres, who traded in a similar manner and to Sinhalese wild tribes who, for trading

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in such a way, were considered by Fa Hien to have a Spirit Market. (Saletore's *E.I.C.*]

[*Fa Hien, Record; Mahabharata;* Sorensen, *Index;* Saletore. B.A., *The Wild Tribes in Indian History;* Saletore, *R.N., Early Indian Economic History.*]

TANASENA ALSO TANSEN : Great musician and singer of Mughal court, during Akbar's time, c. A.D. 1560. He was a Gauda Brahmana and the son of Makaranda Pande. He lived at Gwalior where his father had made a prayer to the Muslim saint, Muhammad Ghous for the birth of a son and after his birth in the Behat village (*grama*), was named Tanna Mitra. He was dumb for five years but spoke later. He had a natural talent for mimicry and observing this, a saint Haridas Baba, the preceptor of the great musician Baijnath, requested Tansen's father to entrust that child to him so that he could be trained into an expert musician. Thus Tansen had his first music lessons from the famous musician Haridasa Baba. Tansen later became at first the court musician of one Raja Ramacand who was no other than Ramacandra Vaghela of Rewa. This employment of Tansen is confirmed by a contemporary source called the *Virabhanudaya Kavya* in Sanskrit which discloses that Ramacandra paid Tansen a crore of silver *tankas* for every tune which he sang before him. Ramacandra was so entranced with Tansen's music that he passed the whole day in listening to it. Tansen was credited with the knowledge of "all languages and the niceties of the art of singing, (Madhava, *Virabhanudaya Kavya,* canto X, pp. 121-22). As this work is said to have been composed in A.D. 1555, it may be inferred with justification that Tansen had by then become an expert musician. Tansen's fame as a musician reached the ears of the emperor Akbar, who, in the seventh year of his reign, sent Jalaluddin ureshi to Ramacandra's court to induce him to send Tansen to the Mughal emperor. Ramacandra feeling sorry and disappointed to relieve Tansen and part with his company, realized that it would be futile to refuse the emperor's request and therefore sent Tansen with many presents to Akbar. When Tansen gave his first musical performance before Akbar, he was so pleased with Tansen's music that he presented the musician with a lakh of rupees. From that day Tansen remained with Akbar as his chief court musician. Akbar became much attached to Tansen who had a son named Bilas and his son-in-law Lal Khan was honoured by Shah Jahan with the title of the Ocean of Excellence (*Gunsamunder*). Tansen later became a Muslim and had another son called Tantarang Khan.

Some further details about Tansen are available from other sources. He had another preceptor in Muhammad Sur Adali (Adil), the last of the Sur kings (Hirananda Sastri, *Critical Analysis of Virabhanudaya Kavya*, ed. by Lele, K.K. and Upadhyaya, Ananta Sastri, Rewa Durbar, 1938, p. 17). This Muhammad Sur Adil seems to have also instructed Baz Bahadur, the ruler of Malwa, who was also an expert musician (cf. Badaoni, trans. I. p. 557). Tansen was one of the "Nine Gems" of Akbar's court, the others being Raja Birbal, Raja Mansingh, Raja Todar Mall, Hakim Humam, Mulla Dupiyazal, Faizi, Abu-l-Fazl, and Mirza Abdur Rahim Khan Khanan. According to Abul-Fazl no musician like Tansen had existed in India for the last thousand years." (Abu-l-Fazl, *Ain-i-Akbari,* I, p. 612). Tansen was a close friend of Sur Das, a noted blind musician and had received a considerable part of his early musical training at Gwalior where Raja Mansingh Tomar (A.D. 1486-1588) had established a school of music. Abu-l-Fazl has credited Tansen with the compostion of many tunes (*ragas*) and the introduction of "great developments" in his art, but conservative musicians had accused him of having falsified many of the traditional *ragas* and that two of them, Hindola and Megha, have since his days disappeared from the music. (Smith, V.A., *Akbar the Great Moghul*, p.p. 61-62) . But this is not strictly for even today the *ragas like Hindola* and *Megha Malhar* are sung in India.

Tansen also seems to have been a poet, though not of much distinction. He has been credited with the invention of a musical instrument called the Rabab and it is claimed that he was also a player on the *bina(bin)*. There have been two schools of his followers, the Rubaviyar and the Binkar, who, as their names indicate, must have adopted the two types of their master's musical instruments. After his conversion to Islam, Tansen came to be known as Miyan Tansen and it is assumed that he was honoured with the title of Mirza (Smith, *op. cit* ., pp. 422-23). The precise date of his death has not been recorded although it is stated that he died in A.D. 1588,thirty-four years after Akbar's coronation. But this date is apparently adapted from Beale [Beale,*Oriental Biographical Dictinory*, p. 400, followed by Ketkar, S.V., *Maharastriya Jnanakosa*, XV(1925), p. 42] and cannot be corroborated. He continued to serve under Jahangir and was buried in a Muslim cemetery. His name is so much respected even to this day by all musicians, even of repute, that mere mention of his name, they touch their ears and bow to him in deep sallutation. No greater honour could be paid to such a great musical genius. (Saletore's *E.I.C.*)

[Sastri, Chitrav, S., *Madhyayugina Caritakosa*,Poona; Beale, T.W., *Oriental Biographical Dictionary*; Madhav, *Virbhanudaya Kavya*, ed. by Lele, K.K., and Upadhyaya Ananta Shastri, with text and trans. into English with a critical analysis by Hirananda Shastri, Rewa Durbar, 1938; Abu-Razl, *Ain-i-Akbari*, trans . by Blochman, *Biblio. Indica*, Calcutta, 1868; Smith, V.A., *Akbar the Great Moghul*; Grierson; *Vernacular Literature*, no 60.]

TANDA: Seems to be the name of a sage to whose school belonged the Tanda Brahmana mentioneal in the Latyayana Srauta Sutra.

[Macdonell and Keith]

TANDA VINDA OR TANDA VINDAVA : A teacher. He is referred to the *Sankhyayana Aranyaka* (viii, 10).

[*Rig-Veda*]

TANDU : One of Shiva's attendants. He was skilled in music, and invented the dance called Tandava.

[Dowson]

TANDYA, TANDAKA : The most important of the eight Brahmans of the Sama-veda. It has been published in the *Bibliotheca Indica*.

[Dowson]

TANJAVURU RAJAS : Rulers of Tanjore. According to Saletore : A line of Maratha rulers who established their principality with Tanjavur as their capital towards the end of the 17th century and survived there for two hundred years. Its first founder was Vyankoji, or Venkaji who was the elder son of Shahji and Tukabai Mohile and thus the half-brother of the renowed Sivaji (A.D. 1623-80). He was a great soldier and captured Srisailam and founded the Tanjavur kingdom. His reign has been allotted to the period from

A.D. 1675 to 1684. After him there was an interregnum during A.D. 1684-89. The remaining important rulers of this line were the following : Sarabhoji I (A.D. 1712-28), Tukoji (A.D. 1728-36), (interregnum during A.D. 1736-39) Pratap Singh (A.D. 1739-63), Tukaji (A.D. 763-87), Amar Singh, Sarabhoji II (A.D. 1788-98) and the last monarch, Sivaji II (A.D. 1833-55).

Some of these rulers were responsible for some cultural activities during their reigns. Among these may be noted Tukkoji (Tukoji), Tulaji and Sarabhoji II.

Tukkoji (*Tukoji*) : (A.D. 1728-36). He was a great lover of music and author. His work *Sangita Sarvamrta* reveals his mastery of the art of music. His *Sar-i-Khel*, Ghanasyam Pandita' wrote a commentary on Bhavabhuti's play *Uttararamacarita* and besides this he is claimed to have written nearly sixty-four works. His wives Sundari and Kamala wrote a commentary on a Sanskrit drama.

Tulaji : (A.D. 1736-87). He was the author of a *Natyavedaga, Dhanvantari Vilasa* and *Dnanvantari Sarvanidhi.* He was also a great patron of Telugu literature and of Telugu authors like Alari Kuppanna. This writer wrote the following works– *Acarya Vijayam, Pancanada Sthala Purana, Paramabhagavata Caritam, Indumati Parinaya and Karmavipaka.* For his literary excellence and achievements he was awarded the title of *Andhra Kalidasa,* which he richly deserved.

Sarabhoji II (A.D : 1788-98). He was an enlightened ruler, a great linguist and writer. He was a connoisseur of fine arts and an astrologer. He established hospitals manned by English and Maharastrian doctors. He is better known for his songs in Marathi which he set to music in Karnataki tunes for *Bharata Natyam* (s.v.). He was well-versed in English, French, German, Latin, Sanskrit, Telugu, Tamil, Urdu and of course his mother-tongue, Marathi. He wrote six *Puranas* and ten plays. He organised the Sarasvati Mahal Library at Tanjavur which, according to Burnell, the distinguished Indologist, was "perhaps the largest and most important in the world." (*Proceedings* of the Oriental Conference, Madras, 1885). He wrote in Sanskrit also a number of works including the following—*Kumarasambhava Campu, Mudraraksasacaya, Smrtisangraha and Smrtiratnasmuccaya.* (R. N. Saletore)

[Schwartz, *His Remains Consisting of Letters, Etc.*, Hickey, *Tanjore Maratha Principality;* Subramanyan, K., *Maratha Rajas of Tanjore;* Srinivasan, C.K., *Maratha Rule in the Carnatic*, 1944, Annamala. Saletore, *E.I.C.*]

TANTRA : 'Rule, ritual.' The title of a numerous class of religious and magical works, generally of later date than the Puranas, and representing a later development of religion, although the worship of the female energy had its origin at an earlier period. The chief peculiarity of the Tantras is the prominence they give to the female energy of the deity, his active nature being personified in the person of his Sakti, or wife. There are a few Tantras which make Vishnu's wife or Radha the object of devotion, but the great majority of them are devoted to one of the manifold forms of Devi, the Sakti of Siva, and they are commonly written in the form of a dialogue between these two deities. Devi, as the Sakti of Siva, is the special energy concerned with sexual intercourse and magical powers, and these are the leading topics of theTantras. There are five requisites for Tantra worship, the five Makaras or five *ms*—(1.) Madya, wine; (2.) Mansa, flesh; (3.) Matsya, fish; (4.)

Mudra, paperched grain and mystic gesticulations; (5.) Maithuna, sexual intercourse. Each Sakti has a twofold nature, white and black, gentle and ferocious. Thus Uma and Gauri are gentle forms of the Sakti of Siva, while Durga and Kali are fierce forms. The Saktas or worshippers of the Saktis are divided into two classes, Dakshinacharis and Vamacharis, the right-handed and the left-handed. The worship of the right-hand Saktas is comparatively decent, but that of the left hand is addressed to the fierce forms of the Saktis, and is most licentious. The female principle is worshipped, not only symbolically, but in the actual woman, and promiscuous intercourse forms part of the orgies. Tantra worship prevails chiefly in Bengal and the Eastern provinces.

[Dowson, *Hindu Mythology and Religion*]

"It is believed Sankara had observed that there were sixty-four *Tantras,* with the commencement of the secrets and the adoption of the *Tantras* as authoritative texts, their number graduallly increased", writes Saletore. Narrating Tantra Saletore further says : One division refers to twenty-eight works, while two hundred seven *Agamas* have been noted. (Sabaratna Mudaliyar. *Essentials of Hinduism,* p. 228). These are all Saiva *Agamas,* enshrining Siddhanta philosophy which has been so largely expounded in Tamil literature. According to a legend their origin has been explained. Siva seems to have taught the sons of Brahma, viz., Sanaka, Sananda, Sanatana, and Sanatkumara, who had waited on him with a complaint that Vedic literature was too areast to be mastered and that a simpler literature should serve the purpose as well. In response to this, Siva out of consideration for them, taught them the secret doctrines and that was how these *Agamas* came to be attributed to those four seers, Sanaka and his brothers and have since then been considered to be authoritative and free from obscenity. To thse four names, that of Vasistha has also been added, though it was at a later stage. The Tamil saints from Tirumular (ascribed to the early Christian era) till Nilakantha made practically no distinction between the *Vedas* and the *Agamas.* They were considered authoritative by deep scholars like Appayya Diksita, Haradatta Sivacarya and Laksmidhara (12th century A.D.), who observed that the five *Samhitas* (including that of Vasistha) have survived as the genuine representatives of these *Agamas,* namely, Vasistha and Suka from whose works he has enriched his glossary on the *Saundaryalahari* of Sankara.

Renowned Scholar Laksmidhara specified some of the *Tantras* as heretical and he has carefully excluded them from his commentary. They were ascribed to the famous Kaula School, viz., *Tantraraja,* Tantraratnakara, Saubhagyakalpalatika and Kauladarsa. This assertion of Laksmidhara was no doubt biased for his prejudice went so far as to make him assert that several of the works attributed to the followers of the Jainas, Buddhists, Digambaras, Kapalikas and other sects were, according to him, not Vedic. In fact the *Agamas* seem to have been in existence at least in Nepal and were followed by different sects as can be seen from the *Brahma Gita* (cf. 4, 68-72).

Probably the Buddhist *Agamas* have come into existence on the decline of Buddhism. Tantra texts were written in a kind of barbaric Sanskrit, being a hotch-potch of mysticism, sorcery and erotics, with sickening orgies, without any

Buddhist religious or philosophic background. They were profoundly influenced by Saiva doctrine and enjoined Saiva worship, whose symbol the *linga* they venerated along with other deities, including feminine goddesses, alluding to the Mahayana period of Buddhism (*Macdonell, Indias Past, p. 64*). A good representative of this type of *Tantra* is the *Mahanirvana Tantra,* which sought to demonstrate that Brahman and Sakti were co-existent and inter-dependent; in fact one cannot exist without the other. (*Mahanirvana Tantra,* pp. 64-65, f.n. 8 trans.).

Centainly the original *Tantras,* according to Buddhist thought, were devised by those monks who saw that salvation could be achieved only by leading a normal life, and wrote their *Tantras,* which they fashioned in conformity with their likes and dislikes. They handed them secretly from one trusted disciple to another and held that they were delivered by the Buddha in one of the Assemblies of the Faithful. They were in the shape of *Sangatis* through which fresh concepts were introduced into Buddhism and thus they acquired some sanctity for they were believed to have been declared by the Buddha himself.

In due course of time after fall of Buddhism *Tantras* became sciences dealing with psychic problems, and prescribing directive, for the performance of different practices. Like those who were specially qualified to follow up the prescribed rules and regulations. These disciples were called Adhikarins, who were to be trained by duly qualified teachers, who would initiate them into the right methods and practices of different *sadhanas* in order to realize the visualization of the deity. All these processes are fully described in the *Guhyasamaja, the Tantra* of Secret Communion, which has been considered as perhaps the first book inculcating the Vajrayana philosophy of Mahasukha and ascribed to *circa* A.D. 300 (Bhattacharya, B., *The Indian Buddhist Iconography,* p. 34). From that period, after passing from hand to hand of succesive preceptors and disciple, it finally received publicity in about the middle of the 7th century A.D. through the mystic teaching and songs of the Vajracaryas or Siddhas. After Santideva (A.D. 695-730) the Buddhist *Tantra* acquired a much wider publicity especially through his work *Siksasamuccaya.* The Tantric works written after Santideva have invariably referred to the Buddhist pantheon, depicting the different deities particularly of the Dhyani Buddhas as the offshoots of Tantric Buddhism." (Bendall, C., *Siksasamuccaya,* s.v.). (R. N. Saletore)

[*Mahanirvana Tantra;* Dikshitar, V.R.R., *The Lalita Cult,* pp. 64-65; Bagchi, P.C., *Studies in the Tantras,* Calcutta, 1939; *Guhyasamaja Tantra of the Tathagataguhyaka, G.O.S., no, 53, Baroda, 1931, ed.* Bhattacharya, Benoyotosh; Woodroffe, J., *Principles of Tantra,* London, 2 vols, 1914; Bhattacharya, B., *The Indian Buddhist Iconography;* Wright, S.R., *Hidden Doctrines of Tantrik Masters,* 1921. In Saletore's *E.I.C.*]

TANTRA : By the philosophers and the mystics the Tantra has been explained in several ways. As the Vedas are the Word of Brahma, so are the Tantras the Word of Siva. Both are the Breath of the Supreme. It is not to be supposed that the Hindus look rupon the Vedas or the Tantras in the same light as the Christians, Jews, and Muhammadands regard the Revelation on Mount Sinai, or the Koran. The Hindus have never said that the Godhead, having assumed a human form, descended and revealed: Divine knowledge in human language to His chosen; nor do they hold that God or one of His Angels wrote out the Divine Revelation, and then handed it over to His Rasool. The meaning of Hindu Revelation is different from that which is generally assumed. The Breath of the Supreme is pure Divine Ideation, from which is evolved the universe. Sitting on His Cosmic Lotus-throne, alone in the primeval darkness of immense space, Hiranyagarbha, the infant Brahma, the progenitor of the manifested universe, knew not yet what he was nor what He had to do. Long years of meditation at length revealed to Him the Divine Law, which is Divine knowledge (Jnana), thus enabling Him to evolve the universe. From Brahama to the hosts of illuminated Rsis all are Seers or revealed of the arcane (immutable knowledge), which, like respiration, comes forth from the Brahman who is the Supreme at the dawn of evolution, and, like inspiration, is withdrawn into Its fathomless Unknowable depths on the eve of dissolution.

This eternal, immutable Jnana (knowledge) is the Word of Brahma or Siva which is revealed to humanity in its language by the illumined and, therefore, unerring Seers, the Rsis. The Word is the Sound, the Spiritual Sound, which is the Vehicle of the manifested Divirity, the Saguna Brahman, hence it is that the infallible, immuteble Gnosis the vedas is given, the same name as that which is given to the Divinity Himself- Namely, Sabda-Brahman (the Sound-Brahman, or Immense Sound).

Such being Divine Revelation, the Tantra is to the human spirit what science is to its intellect. The evolution of the human intellect, and the consequent mastery of man over phenomenal nature, depend upon the pursuit of scientific method, which reveals to man the secrets of objective nature, and thereby renders her subservient to his purposes. Similarly, the Tantras have a science, a methodology, by the pursuit of which the human spirit can enter into the secret background of objective nature, free itself from the trammels lof the senses and of their objects, and soar above them until, by gradual evolution, it raises itself into that plane of consciousness which is unalloyed bliss. At length the embodied spirit (Jiva), after its long and tedious journey in eight millions of bodies from the mineral to the animal, and many thousands of births and re-births in the human vehicle, returns to That whence there is no journeying back again.

It may here be asked, "Why are there the Tantras when the Vedas exist to point out to man his several paths to Dharma, Artha, Kama, and and Meksa the fourfold aspirations of humanity?" No such question arose for the thousands of years during which the Tantrik method of spiritual culture was, as it is still, being followed by the Hindus, be they Saktas, Saivas, Vaisnavas, Sauras or Ganapatyas. The five classes of Hindu worshippers must be initiated according to the Tantrik method, which has been directed to be followed even in the Vaishnavik scripture Srimad Bhagavata (see Skandha XI, chap. xxvii). For them the pursuit of Vaidik methodology, though comparatively arduous, was yet still practicable. Then came the Dvapara Yuga, when longevity declined by nine-tenths and stature by a half. Men began to fall considerably from the moral and spiritual eminence of the former two Yugas. Lust, avarice, jealousy, greed, and all other expressions of the lower human nature appeared prominently on the seene, to degrade man from his high physical and moral throne. It was then that Dharma appreciably declined owing to man's incapacity to pursue and practise Vaidik methods. The great Rsis, who are ever-solicitous of the weal of the human race, preceiving this inevitable decline, dived deep into the perennial ocean of eternal verities, which is the Vedas, and drew from out of them the Smrtis as the methodology which to them seemed to be adapted to the altered circumstances of the times. The Vedas fell into the shade, and in course of time there existed very few who could really unravel their mysteries. The Puranas were devised partly to preserve Vaidik teaching in the form of legends and myths, and partly to present a popular exposition of the cardinal truths of the Sanatana Dharma (Vaidik cult) to humanity such as it was.

It must not be thought that the method of self-culture prescribed for humanity of the Satya Yuga was irksome and arduous to them. It was, on the contrary, exactly such as to suit the people of those times in view of their longevity, and of their physical and moral strength. But to the short-lived, debilitated, and morally debased men of the Kali Yuga the Vaidik methodology is a mountain-load which they have not the capacity to bear. What is deemed irksome to us was but natural to them. Let us imagine the fate of some weak Indian, were the dumb-bells with which Ram Murti, the modern Hercules, exercises, placed in his hands, and he were bidden to strengthen his muscles with them! Such an Indian must have instruments suited to his physique for his physical culture. Even so is the case with spiritual culture. How can people whose average age is about thirty or forty years devote two-thirds or more of it to Vaidik study and Vaidik practice of karmakanda, maintaining strict celibacy and undergoing great privations? They have neither the physical nor the moral strength necessary for it. And, even if it be supposed that they could do it in some fashion or other, how can they find the time sufficient to carry on the arduous duties of a Vaidik householder, then go to the jungles to prepare themselves for jnana (knowledge), and finally, when ripe in divine wisdom, to assume the Sannyasis bowl? This, indeed, is the Vaidik scheme of life. It was suited to men of that fortunate time. As it is now impracticable by the average man, it has naturally fallen into disuse. Methods of self-culture based on the immutable Vaidik truths are, from time to time, either devised by Rsis, such as the innumerable Vaidik Sakhas, most of which are now defunct, or are promulgated by Avataras, or revealed by the Godhead in view of the times in which men live. The Vedas stand paramount for each one and all of them. A method, therefore, which is essentially at variance with the Vaidik cardinal truths must be rejected as a man-made scheme, unworthy of acceptance.

Towards the eve of the third yuga (age) moral and spiritual degeneration overtook mankind, and it was then that the Divine Mother and the Divine Father revealed those Tantras which were suited to the constitution of the degenerate race of the men of the Kali Yuga.

The Divine Mother, the ambrosial milk of whose breast ever flows for the succour of Her children : Thus addressed Ḥer Lord :

"Under cyclic influence men will naturally become evil-minded and will be addicted to sinful acts. O saviour of the humble! O Lord! graciously tell me the means by which men may require long life, health, strength, vigour, and manliness; by which they may become learned and sound minded; by which they may get effortless welfare; by which they may become endowed with great strength and intrepidity; by which they may become pure-minded, benevolent, obedient to parents, faithful to their wives, averse to others wives lovers of God and of Guru, supporters of sons and relatives; by which men may become knowers of Brahman, learned in Brahmavidya (the transcend lental science), and thinkers on Brahman. I pray Thee to tell me the means by which their welfare both here and hereafter may be secured. Mahanirvana, First Ullasa.

The result of this prayer is the statement by Siva of the Tantrik methods of self-culture and of the rules of conduct to be pursued by Sadhakas (aspirants).

Here I may state parenthetically that esoteric Tantrism is as ancient as the Vedas:

Oh, Deva Soma! being strengthened and invigorated by Sura (wine), by thy pure spirit, please the Devas; give juicy food to the sacrificer and grace to Brahmanas and Ksttriyas.

(Sukla Yajurveda, Chap. XIX)

"Worshipping the sun before drinking madira (wine)."

(*Rgveda)*

By which women have been made enjoyable by men, and by which water has been transformed into wine (for the enjoyment of men)," etc.

(*Mantra Brahmana*)

Like Indra in the case of (his wife) Saci, Ramacandra made Sita drink purified honey-made wine. Servants brought for Ramacandra meat and sweet fruits.

(*Ramayana, Uttara Kanda* (20-18-20))

"Arjuna and Sri Krsna drinking wine made from honey and being sweet-scented and garlanded, wearing splendid clothes and ornaments, sat on a golden throne studded with various jewels. I saw Sri Krsna's feet on Arjuna's lap, and Arjunas feet on Draupadi and Satyabhama's lap."

(*Mahabharata, Udyoga Parva*)

It is only old wine in new jars which is presented by Siva and Bhagavati to men of the Kali Yuga. An exoteric aspect, however, suitable for the generality of folk was added to the already extant esoteric path, which only a few are competent to pursue.

It may be contended that Isvara Himself, having incarnated towards the end of the Dvapara Yuga for the salvation of mankind, there was no need for the Tantras. But, in the first place, it must be understood that Isvara, Hari, Sri Krsna, Adyasakti, and Mahadeva are one and the same Supreme, only the vehicle in which the Supreme manifests Itself being different.

[From *Principles of Tantra*]

TANTRASTHAN (TANTRIC-PLACES) : With the rise in India of the Tantric School of Buddhism (Vajrayana), a series of twenty-four or thirty-two sacred places of pilgrimage were defined on the basis of the fundamental myth concerning the *Buddhas'* overthrow of the demonic Rudra (Mahesvara) and his hordes. In a former age, it is said, all beings were gods possessed of bodies of light and they lived in bliss. Eventually, however, due to their craving for sensation, beings began to materialise in physical form and dwell upon the earth, eating solid food. The first areas to become inhabited by these *deva* from the sky were the seats (*pitha*) of Pulliramalaya, Jalandhara, Oddiyana and Arbuda. Then the nearby seats (*upapitha*) of Godavari, Ramesvara, Devikota and Malava were occupied by the *gandharvas* and so those eight places became known as *Khecari* (inhabited by) those who move in the sky'.

After that, the fields (*ksetra*) of Kamarupa and Odra were adopted as the homes of *yaksas* while the nearby fields (*upaksetra*) of Trisakuni and Kosala became the abodes of their servants. Fierce *raksasas* moved into the areas of Kalinga and Liampaka and their servants came to dwell in the *upacchandoha* of Kanci and the Himalaya. Because these eight places were occupied by beings from the earth they became known collectively as *Bhucari,* roaming the earth'.

Then the subterranean *naga* took control of the meeting places (*melapaka*) Pretapuri and Grhadevata while the nearby meeting places (*upamelapaka*) of Saurastra and Suvarnadvipa became overrun with their servants. Finally, the *asura* emerged from the dark depths of Mount Meru and occupied the charnel grounds (*smsana*) of Pataliputra and Sindhu, their servants inhabiting the nearby charnel grounds (*upasmasana*) of Maru and Kulata. These eight places subsequently became known as *Patalavasini,* occupied by those who dwell beneath the ground'.

Then there arose in the world the proud spirit Mahesvara whose misuse of sacred teachings had caused him to become very powerful and dangerous. Soon he had taken complete control of the twenty-four places and all the gods and demons who dwell therein became his subjects. Instructing them in the ways of vicious depravity, this evil ruler encouraged his followers to prey upon human beings for food and thus throughout the world it was a time of great fear. Malicious demons were to be encountered roaming abroad both day and night. In their hands they carried sharp tridents (*khatvangas*) and other weapons, and upon their bodies they wore human and animal skins for clothing. Adorning themselves with the shining bones of their victims, these demons wore tiaras of skulls upon their heads while around their necks hung garlands of severed heads dripping with blood. Whenever they were thirsty they would satiate themselves on human blood and at night they would cohabit with one anothers wives.

Witnessing this dreadful situation the earth had deeply moved by the plight of suffering humanity, the *Buddhas* assembled together on the peak of Mount Meru and elected from among their ranks the Boddhisattva Vajrapani to subdie the monstrons tyrant. This body having been blessed by the tathagata Vairocana his speech by Amitabha, his mind by Aksobhya, his attributes by Ratna Sambhava and his deeds by Amoghasiddhi the invincible Vajrapani confronted the demon Mahesvara on the Summit of Mount Malaya and overthrew him. The body of that proud spirit was cast down from the mountain with such force that his dismembered parts were scattered into the eight directions, Mahesvara's head landed in the south at a place called Body's End, his heart landed in the east at Sitavana, his intestines at Lankakuta to the west, his genitals at Padmakuta to the north, his right arm to the southeast at a place called Self-formed Mounds, his left arm at Secret Great Pleasure to the southwest, his right leg fell at Lokakuta in the northeast and his left leg at Creeping Great Laughter in the northwest. These sites esubsequently became famous as the eight great charnel grounds (*astamahasmasana*), and thus the number of sacred places associated with this myth is raised to thirty two.

With the overthrow of their lord Mahesvara, the various gods and demons who had been his subjects were converted by the power of Vajrapani to the path of Buddhism.The twenty-four places under their control thus became incorporated into 'the kingdom of Buddhahood': the *mandala* or sacred domain of the wrathful (*hetuka*) *Buddhas*. There can be no doubt that *yogin* devotees of this cult of wrathful *Buddhas* undertook the arduous trek from site to sacred site around India as part of their devotional worship. Carrying tridents and wearing necklaces of bone, these tantric pilgrims (*kapalika*, 'adorned with skulls') proclaimed the defeat of Mahesvara by mimicking his attributes and visiting those very places where once he held sway. There they would gather together and celebrate the rites of englightenment and the triumph of good over evil.

[Holm and Bowker, *Sacred Places*]

Tanti : Occurs in one passage of the Rigveda, where Roth renders the plural of the word by 'files' of calves. But it seems rather to have the sense which it has in the later literature, of ' cords,' here used to fasten the calves.

[Macdonell and Keith, *Vedic Index*]

Tantu (Or Tantra) : Means, like Tantu, the 'warp' of a piece of weaving, or more generally the 'web' itself. It is found in the Rigveda and later.

[Macdonell and Keith, *Vedic Index*]

Tantu : Appears properly to mean thread,' and in particular the warp of a piece of weaving, as opposed to Otu, the 'woof.' Both senses are found in the Atharvaveda. In the Satapatha Brahmana the 'warp' is called *anuchada*, the 'woof' *paryasa*, the *tantavah* being the threads. In the Taittiriya Samhita, on the other hand, the warp' is *pracina tana*, the 'woof' *otu*. The threads or cords of the throne (Paryanka) are referred to in the Kausitaki Upanisad.

In the Rigveda the word is used only metaphorically, and this is its most frequent use even in the Brahmanas.

[Macdonell and Keith, *Vedic Index*]

Tantuvai : The Vedic name of a weaver. Koris and Kolis who call themselves as Tantuvai of India, are an ancient tribe found all over the country. They have adopted this art of weaving even earlier to Rig Vedic period. In Dharma Shastras there is enough material on this artisan class.

[*Rig-Veda*]

Tanva : In an obscure passage of the Rigveda seems to mean a legitimate son,' who is said not to leave the heritage (*riktha*) of his father to his sister (*jami*). The exact meaning is probably unascertainable, but the passage may convey a statement of what was no doubt the fact, that the daughter had no share in the paternal inheritance; her brother had to provide for her during her life if she remained unmarried, but she had no independent portion.

[Macdonell and Keith, *Vedic Index*]

Tanva : Appears to be a patronymic, 'descendant of Tanva,' in a verse of the Rigveda. Ludwig thinks that it is the patronymic of Duhsima, who is mentioned in the preceding verse, but this is uncertain.

[Macdonell and Keith, *Vedic Index*]

Tapa-Loka (Tapo Loka) : A region where sages perform penances.

[Sorensen]

Tapana : Another name of Surya, Sun. Garuda is identified with Surya.

Tapana : A Naga, a Yaksha, Garuda.

Tapana : A Panchala warrior. Slain by Karna.

Tapana : Another name of Shiva. A name out of his 1000 names.

[Mahabharata, Sorensen]

Tapasa : 'Ascetic, is not found in Vedic literature till the Upanisads.

Tapasa : Is a name of Datta who was Hotr priest at the snake festival described in the Pancavimsa Brahmana (xxv. 15).

[Macdonell and Keith, *Vedic Index*]

Tapatya : Descendents of Tapati

Tapatya : Another name of Arjuna, also known as Tapatya-vardhan.

[Mahabharata]

Tapatya-Upakhyana : The episode relating to Tapati has come in Mahabharata. *Arjuna* asked why he had called him *Tapatya*, *Citraratha* said : *Surya* had a lovely daughter *Tapati*, the younger sister of Savitri. *Riksha*'s son, the king *Samvarana*, duly worshipped *Surya;* to him *Surya* resolved to bestow his daughter. Once, when *Samvarana* went on a hunting expedition, his steed died from fatigue on the mountain, and he began to wander on foot and saw *Tapati* alone, and declared her his love. She did not speak a word, but disappeared. He wandered through the whole forest in search of her, and failing to find her, indulged in lamentations (I, **171**). He fell down on the earth. Then she appeared again. He asked her to marry him according to the *Gandharva* form of marriage. She said that she loved him, but told him to ask her father *Aditya* for her hand, with worship, ascetic penances, and vows (I, **172**). *Tapati* then ascended to the skies, and *Samvarana* again fell down on the earth. At last his followers found him, and his minister raised him up and sprinkled his head with water, etc. Regaining his consciousness, *Samvarana* sent away all his attendants with the exception of his minister alone, and then began to worship *Surya*.He also thought of his *purohita*, the *rshi Vasishtha*. After the king had stayed thus on the same spot day and night, the *Viprarshi Vasishtha* came there on the 12th day. *Vasishtha* knew at once, by his ascetic power, what had happened and ascended to the sky in order to see *Surya*, and asked him to give *Tapati* to *Samvarana*. *Samvarana*, with due rites, took *Tapati's* hand on that mountain resorted to by the gods and the *Gandharvas*. And the king caused *Vasishtha* to be proclaimed his regent in his capital and kingdom, etc., and sported with his wife in the woods on that mountain for twelve years. Now *Indra* for twelve years poured no rain in his capital and kingdom. Then *Vasishtha* brought *Samvarana* and his wife back into the city, and then *Indra* poured rain in abundance. *Samvarana*, with *Tapati*, performed sacrifices for twelve years. Their son was *Kuru*, the ancestor of *Arjuna* (I, **173**).

[Sorensen, *Mahabharata Index*]

Tapti : The river Tapti, personified as a daughter of the Sun by Chaya. She was mother of Kuru by Samvarana.

[Dowson]

Tara, Taraka : Wife of Brahaspati. According to the Puranas, Soma, the Moon, carried her off, which led to a great war between the gods and the Asuras. Brahma put an end to the war and restored Tara, but she was delivered of a child which she declared to be the son of Soma, and it was named Budha.

[Dowson]

Tara : A deity in the Brahmanical, Buddhist and Jaina pantheons.

Tara : In Ramayana, another Tara was mother of Angad and wife of monkey king Bali. After the death of Bali, who was killed by Rama, Tara was taken back as wife by Sugriva, an admirer of Rama.

[*Ramayana*]

In the words of Saletore: In the *Mahabharata,* Tara is praised as Tarini and Tara, both being identical, signifying Tratyanaya and being one of the several appellations like Kali, Candi or Sarasvati. It has been considered doubtful if the Tarini or Tara of the *Mahabharata* is identical with the Tantric Tara (Hirananda Sastri, *M.A.S.I.,* no. 20, p. 4), for the Tantric cult of the Mahavidyas does not seem to be very old. In the earlier Brahmanical literary works like the *Agni Purana,* Tara is referred to only as a *yogini,* identical with the Tara of the *Mayadipika* but quite distinct from the Mahavidya Tara. Again in the *Brahmanda Purana Lalitopakhyana* Tara is depicted elaborately as a separate divinity but not as a Mahavidya (*Tara nama Mahasakti*), named Taramba or the Chief Mother with the innumerable powers (*saktis*) or boatmen (*navikas*) controlling the navigation in the lake of nectar. She is considered capable of controlling floods, though not like the Tara of the second Mahavidya of the Taras, her prototype. She is referred to in later literature like the *Laghusakti* of Laghubhattaraka (c. 7th or 8th centuries A.D.). Therein she is mentioned as the giver of boons or success (*naiva tara-sama kaciddevata siddhidayino*). In inscriptions, she is also noted explicitly. Her earliest mention is probably in a Nagari inscription of Java dated *saka* 700 (A.D. 778). Three centuries later in a grant of the Western Calukya king Tribhuvana-malla *Vikramaditya* VI of the *saka* (1017 A.D. 1095-96) there is a sculptured figure of Tara, and therein she is mentioned as an allayer of the fear of lions, elephants, fires, snakes, thieves, fetters, water, ocean, and demons (I.A., X, pp. 185ff.). Other images of Tara in inscriptions are not unknown especially in Bengal.

In Brahmanical mythology there has been more than one Tara. The second Mahavidya is occasionally styled *Divitiya* or second, Kali being the first (*Adya*) and has been known in three main forms, namely Ekajata, Nilasarasvati and Ugra. There are others specified but only her particular aspects are indicated.

There is a legend in Puranas in connection with the birth of the planet Budha Mercury. When Brhaspati (sun) under whom Soma (moon) was studying far away from his home, Soma eloped with his teacher's wife, Tara and begot on her Budha. This resulted in a quarrel between Brhaspati and Soma for her possession, both contestants being aided by the gods. Fearing danger to the world from such a conflict, some of the divinities succeeded in persuading Soma to restore Tara to her husband, Brhaspati, who, despite her bearing Budha, was prevailed upon him to re-entertain her after she had undergone a purification ceremony.

In fact this myth has been conceived to be an invention to account for the appearance of the Budha (Mercury) with the Sun in an eclipse. As the eclipse was considered a battle between the two planets Brhaspati and Soma by the Vedic poets, its cause was traced to Tara's elopement and Budha's birth. (Shamasastri, R., *Eclipse Cult in the Vedas, Bible and the Koran,* p. 61) This interpretation appears plausible.

So far, Buddhist pantheon is concerned at least according to Tantric concepts, the origin of Tara is northern. The worship of Ekajata, a principal incarnation of that deity, according to the *Sadhanamala,* was revived by Nagarjuna (s.v.) among the Bhotas (Tibetans), implying that her worship there had already been prevailing but had appearently lasped. The Budha Vasistha legend suggests that her cult was brought from the region of Mahachina (Greater China) including Tibet and Eastern Turkestan called its dependencies. From the *Svatantra Tantra* it would appear that she was born as Nila Sarasvati in the great lake of Colana on the western slope of Meru, the mythical mountain, implying that she must have originated from the large lakes like Thsomo-Riri and M'Thsod-Kar in Eastern Turkestan. It has also been held that a village called Tar on the right bank of the Indus, apparently alludes to the origin of Tara where twenty-one of her figures are supposed to be noticed and that is why her worship is believed to have originated somewhere in the region of Ladakh. Her northern origin is clearly alluded to in the *Samayacaratantra* which records that she belonged to the north (*uttaranaya*). She is familiar to the aboriginals like the Khonds but unlike the Brahmanical, Buddhist, or Jaina Taras, to those tribals she dwells in heaven with her beneficent husband, Bara Pennu, a blood-thirsty deity. In the Buddhist pantheon, Tara appears as a counterpart of Avalokitesvara just as Durga is the *sakti of* Siva.

Moreover, it is doubtful if it can still be held that the concept of Tara is of Buddhist origin and has been incorporated in the Brahmanical pantheon. As noticed earlier the name Tarini and Tara are both found in the *Mahabharata;* Bhava-Tara is one of the epithets of Durga, alluding to her power of assisting her worshippers to cross the ocean of existence and Durga is the mother of the gods. In fact in Brahmanical mythology Tara figures often. The tradition in the *Sadhanamala* cannot be given much credence in respect of Nagarjuna, because the earliest manuscript of that work is dated in the Newari Era 285 (A.D. 1165) (Bhattacharya, B., *The Indian Buddhist Iconography,* p. 16.). In the Buddhist pantheon too Tara is the mother of the Buddhas and the Bodhisattvas but only later on she emerged as an independent deity. That she is a later arrival in the Buddhist pantheon can be noted from the fact that the Gandhara sites have not yeilded any of her images which, however, can be seen in sculpture from early times. Her earliest representation is in the Buddhist Cave at Nasik.

She has been known in three forms, namely, Ekajata, Nilasarasvati and Ugra, though many others are known specifying only her particular aspects which her votaries had in view. The *Tara Tantra* states that, though she is eight-fold in name, she is only one (*ekaiva hi mahadevi namamrtam trdha bhavet*). Her cult became popular, absorbed other cults but still it retained its individuality. Ekajata is distinguished by her single chignon (*jata*), Nilasarasvati by her blue colour, and her being an embodiment of wisdom and Ugra by her ferocity and capacity for saving her worshippers from dire calamity. She is primarily a saviouress, either riding on a corpse, lying on a lotus, or standing like an archer (*pratyalidha*) pose generally of a blue colour with an Aksobhya image in her head-dress, holding a lotus in her hand and graced with different ornaments and collars.

In Buddhist iconography Tara is known by her five colours, green white, yellow, blue and red. As green she is known as Khadiravani, as white, Astamahabhava, as yellow, Vajra, as blue, Ekajata, and as red, Kurukulla (Bhattacharya, B., *The Indian Buddhist Iconography,* pp. 306-9).

So also in Jaina pantheon, Tara had appeared early. In an early Jaina text, the *Acara Dinakara,* she is mentioned as a sectarian deity along with Amba, Sarasvati, Tripura and others. Hemacandra, in his *Abhidhanacintamani,* refers to Sutara or Sutaraka as the Sasanadevata of the ninth Jina or *tirthankara* when she is known as a Yaksini Sutari while her Yaksa is Ajita. According to the Svetambara view Sutara, Sutaraka and Sutari are identical. She also appears as Bhrkuti, another form of Tara among the Buddhists who, according to the Svetambaras, was also a Sasanadevi. In this form she appears as a goblin (*Jvalamalini*) with the eighth *Tirithankara* Candraprabha, as a Yaksa with the twenty-first *Tirthankara,* Neminatha and a Yaksa by himself. (s.v. Bhrkuti). Digambaras also call Sutaraka as Mahakali. But it is as a Yaksini, Sutara and Tara or Dharani are distinguished in Jaina inconography. In the Svetambara books Sutara has a bull for her vehicle with four hands, one showing the *Varada* (gift) pose (*mudra*), a rosary, an urn and a goad. Her name Sutara or Mahakali has been rightly traced to a Saivite origin. (Bhattacharya, B.C. *The Jaina Iconography,* p. 130). Her Yaksa is Ajita. With the Digambara, Sutara her *vahana* (vehcile) is a tortoise and in her four hands she holds a thunderbolt (*vajra*), a club, a fruit and with one dpeicts the *varada mudra.* As a Yaksini, Tara appears as Dharani or Tara both in the texts of the Svetambaras and the Digambaras. The Svetambaras describe her as seated on a lotus with four hands, holding a citrus, two lotuses, in two hands and a rosary. With the Digambaras she rides a swan, carrying in her four hands, a snake, a thunderbolt (*vajra*), a deer and one showing the *varada mudra.* Her Brahmanical influences are apparent. (Saletore)

[M.A.S.I., Memoir, XI, XX; Francke, *M.A.S.I.*, XXXVIII; *I.A.*, X; E.C.II; Getty, Alice, *The Gods of Northern Buddhism;* Bhattacharya, B., *Indian Buddhist Iconography., Jaina Iconography.* In Saletore's *E.I.C.*]

TARAKA : Son of Vajranaka. A Daitya whose austerities made him formidable to the gods, and for whose destruction Skanda, the god of war, was miraculously born.

[Dowson]

TARAKA : A female Daitya, daughter of the Yaksha Su-ketu or of the Demon Sunda, and mother of Maricha. She was changed into a Rakshasi by Agastya, and lived in a forest called by her name on the Ganges, opposite the confluence of the Sarju, and she ravaged all the country round. Visvamitra desired Rama-chandra to kill her, but he was reluctant to kill a woman. He resolved to deprive her of the power of doing harm, and cut off her two arms. Lakshmana cut off her nose and ears. She, by the power of sorcery, assailed Rama and Lakshmana with a fearful showar of stones, and at the earnest command of Visvamitra,the former killed her with an arrow—*Ramayana.*

[Dowson]

TARAKA-MAYA : The war which arose in consequence of Soma, the Moon, having carriedoff Tara, the wife of Brihaspati.

[Dowson]

TARALA : A people, had formerly been vanquished by Karna.

[Sorensen]

TARAMRAGA : Star antelope, Mragasiras.

[Sorensen]

TARANA : Name of Shiva and Vishnu.

TARANTA : Appears, along with *Purumidha,* as a patron of *Syavasva* in the Rigveda. In the Pancavimsa Brahmana and other Brahmana as he, together with Purumidha is described as receiving gifts from *Dhvasra and Purusanti;* but since the receipt of gifts was forbidden to Ksatriyas, they for the nonce became Rsis, and composed a passage in honour of the donors. He, like Purumidha, was a Vaidadasvi, or son of Vidadasva.

[Macdonell and Keith, *Vedic Index*]

Tarantuka : Name of a dvarapala, a tirtha in his name, Kurukshetra.

[Sorensen]

Tarapati : Lord of stars, moon (Soma)

[Sorensen]

Tarini : Name of Durga (Uma).

[Sorensen] ,

Tarkopanisad : A later work and its date cannot be determined with any certainty. In this *Upanisad* the Pananva has been identified with the *Mulamantra* of the Sakta type of worship or ritual. It appears to follow rather closely the Pauranic rather than the Vedic aspect of Saktism.

[Dikshitar V.R.R., *The Lalita Cult;* Macdonell and Keith, *Vedic Index.*]

Tarksya : Is mentioned in the Rigveda as a divine steed, apparently the sun conceived as a horse. But Foy, judging by the name, apparently a patronymic of Trksi, who is known from the Rigveda onwards as a descendant of Trasadasyu, thinks that a real steed, the property of Trksi, is meant; but this is not very probable.

In Khila, ii. 4, I, Tarksya is represented as a bird (*vayasa*), also a symbol of the sun. In the Vajasaneyi Samhita, xv., I8, he is mentioned with Aristanemi, originally an epithet of his (Rv. i. 89, 6; x. 178, I), as a person, and in the Satapatha Brahmana, xii. 4, 3, I3, he appears as Vaipasyata (Vaipascita in Asvalayana Srauta Sutra, x. 7), king of the birds (*cf. Eggeling, Sacred Books of the East*, 44, 369).

[Macdonell and Keith, *Vedic Index*]

Tarku : 'Spindle,' is known only in Vedic literature from the mention of it in Yaska's Nirukta (ii. I) as an example of the transposition of letters, the word being derived, according to him, from the root kart, to spin.'

[Macdonell and Keith]

Tarpya : Denotes in the Atharvaveda and later, a garment made of some material, the nature of which is uncertain. The commentators on the Katyana Srauta Sutra and the Satapatha Brahmana suggest that a linen garment, or one thrice soaked in ghee, or one made of the *trpa* or of the *triparna* plant, is meant: it is doubtful whether the sense was known even to the author of the Brahmana himself. Goldstucker's rendering of the word is 'silken garment,' which Eggeling is inclined to accept.

[Macdonell and Keith, *Vedic Index*]

Taruksa : Is the name of a man in the Rigveda who is mentioned along with *Balbutha*, the *Dasa*, in a Dana-stuti, or Praise of gifts.'

[Macdonell and Keith, *Vedic Index*]

Taruksya : Is the name of a teacher in the Aitareya and Sankhayana Aranyakas. In the former passage Tarksya is a variant reading, and in the latter Tarksya is read, but this is probably only due to confusion with Tarksya, the reputed author of a Rigvedic hymn.

[Macdonell and Keith, *Vedic Index*]

Tasara : Denotes the weaver's 'shuttle' in the Rigveda and Yajurveda Samhitas.

[Macdonell and Keith]

Taskara : Occurs in the Rigveda and frequently later, denoting 'thief' or 'robber.' It appears to be practically synonymous with Stena, in connexion with which it is often mentioned. The Stena and the Taskara are contrasted in theVajasaneyi Samhita with the Malimlu, who is a burglar or house-breaker, while they are highwaymen, or, as the Rigveda puts it, men who haunt the woods and risk their lives' (*ṭanu-tyaja vanar-gu*). In another passaage of the Rigveda, however, the dog is told to bark at the Taskara or the Stena, which clearly points to an attempt at house-breaking. The thief goes-about at night, and knows the paths on which he attacks his victim. In one pasage of the Rigveda the use of cords is mentioned, but whether to bind the thieves when captured, or to bind the victim, is not clear. The Atharvaveda refers to the Stena and the Taskara as cattle and horse thieves.

[Macdonell and Keith, *Vedic Index*]

Taskari : The criminal act of stealing. In the modern sense unlawful trading of banned and prohibited goods.

[Macdonell and Keith]

Tata : Apparently 'dada's boy,' an affectionate term of address by a father (cf.Tata) to a son, is found in the Brahmanas, occurring in the vocative only. But in the sense of father,' through confusion with Tata, it occurs also as early as the Aitareya Aranyaka.

[Macdonell and Keith]

Tata : Dada is the pet name for father in the Rigveda.

[Macdonell and Keith]

Tatamaha : Used for grand father, found in Atharva-Veda too.

[Macdonell and Keith]

Tatwa-Samasa : Famous text book of Sankhya philosophy, written by Kapila.

[Dowson]

Tavatimsa : The second of the six celestial worlds, the first being Catummaharajika. It was considered to be at the top of the mountain Sineru or Sudassana, being 10,000 leagues in extent and was need for its excellent parks. It is a Buddhist belief that it was a practice for all the Buddhas to spend the *vassa* in that sphere. (Malalasekera. Dict. I. p. 1002). It is a purely imaginary world and has no parallel either in the Brahmanical or Jaina pantheons.

[Malalasekera, *Dictionary*, I.]

Tabuva : Is the name in the Atharvaveda of a remedy against snake poison.The Paippalada recension has Tavuca instead. Weber thinks that the original form was Tathuva, from the root *stha*, 'stand,' and that it meant 'stopping'; but this is hardly probable.

[Macdonell and Keith, *Vedic Index*]

Tayadara : 'Belonging to the *Tayadara*' (Av. vi. 72, 2).

Tayu : 'Thief,' is mentioned several times in the Rigveda. See *Taskara*.

Tayu : This was another name for thief, perhaps of a less distinguished and more domestic character than the highwayman, for though he is referred to as a cattle-thief, he is also alluded to as a stealer of clothes (*vastra-mathi*) and as a debtor. In one passage, Tayus are said to disappear at the coming of dawn (which is elsewhere called *yavayada-dvesas*, driving away hostile beings,' and *rta-pa*, guardian of order), like the stars of heaven (*naksatra*).

In the Satarudriya of the Vajasaneyi Samhita, Rudra is called lord of assailers (*a-vyadhin*), thieves (*stena*), robbers (*taskara*), pickpockets (*stayu*), stealers (*musnant*), and bands (*gana, vrata*), apparently of robbers, are mentioned. It is therefore not surprising that the Rigveda should contain many prayers for safety at home or on the way, or that the Atharvaveda should devote several hymns to night chiefly for protection against the evil doings of thieves and robbers.

Pischel suggests that in one passage of the Rigveda *Vasistha* is represented as a burglar, but he admits that, since Vasistha was attacking the house of his father Varuna, he was only seeking to obtain what he may have regarded as his own. But the interpretation of the hymn is not certain.

Sayana's explanation of one passage of the Rigveda, as referring to professional cattle-trackers, like the Khojis of the Punjab, seems quite probable.

The punishment of thieves appears primarily to have been left to the action of the robbed. The practice of binding them in stocks seems clearly referred to. But later, at any rate— and in all probability earlier aslo, as in other countries—a more severe penalty could be exacted, and death inflicted by the king. There is no hint in Vedic literature, of the mode of conviction; a fire ordeal is not known to the Atharvaveda, and the ordeal known to the Chandogya Upanisad is not said to be used in the case of theft. No doubt the stolen property was recovered by the person robbed if he could obtain it. Nothing is known as to what happened if the property had passed from the actual thief into the possession of another person.

[Macdonell and Keith, *Vedic Index*]

TEHRI-GARHWAL (Garhwal or Pahari Paintings): Himalayan Pradesh. A small region, formerly a state within the inaccessible recesses of the Himalayas. It is importanat from a cultural point of view, in view of its association with its particular school of painting. It owed its beginnings to the initiative of Shyam Das and his son Hardas. The latter's great-grandson was Monarama who was patronized by Raja Sudarshan Shah, who was restored to his kingdom after his expulsion thereform by the Nepalese, by the British in A.D. 1815. Molaram, with his colleagues manaku and Caitu, were employed by Sudarshan Shah to make pictorial representations of well-known incidents from the celebrated Hindu classics, epics, and *puranas*. This school seems to have continued, as his great-grandson, Balak Ram, was alive in 1925 and was himself a painter of note. Little is known about the life of Manaku, excepting a verse which relates how one Aja Bhakta, famous for her character and accomplishments, had persuaded Manaku to illustrate the *Gita Govinda*. This implies that Manaku had illustrated that famous masterpiece of Jayadeva, the poet. (s.v.). Finally, this school of painting died out with its patron Sudarshan Shah. Besides such illustrations, Manaku illustrated from the works of the famous Hindi poets Bihari and Mati Ram. Besides this he painted several incidents from the epics and the *Puranas* and also incidents illustrating aspects of Hindu aristocratic life in the early 19th century. In such paintings his technique is alleged to betray clear influences of European paiting, particularly in his teatment of light and shade. He was more natural and original when painting and illustrating verses from the Hindi poets depicting simple incidents and limited themes. They are distinguished for their delightful and original studies of rural subjects, their innate charm, simplicity, delicary of line and distinction of colour. He specialized in painting night scenes, contrasting light and shade and setting off dark beacgrounds by briliant tones of colour. Unlike Manaku, Caitu, a prolific painter, has left as a number of paintings, apart from his eries of paintings of the *Rukmini Parinaya* scenes from the *Ramayana* and the *Mahabharata*. He was definitely conventional with limitations, namely, a preference for spotless white quality of line, a subordination of decoration to the principal figure, which he made larger than everything or person in his pictures. Still his sincerity and refinement cannot be denied. (Saletore)

[Mehta, N.C., *Studies in Indian Painting; ibid., Two Pahari Painters from Tehri Garhwal, Manaku and Caitu, Raupam,* XXVI, 1926; *Indian Painting in the 15th century, Rapam,* 22-23, 1925; Coomaraswamy, A.K., *A History of Indian and Indonesian Art; Ibid., Myths of the Hindus and Buddhists; Imp.* Gaz; XXIII. p. 269; Saletore, R.N., *E.I.C.*]

TEJANA : Denotes in the Rigveda a rod or staff of reed used for measuring a field. In the Atharvaveda the sense of 'bamboo' is found twice, the bamboo being specified in the second passage as of the spring' (*vasantika*); more particularly it denotes the shaft of an arrow, a sense often found in later Vedic texts.

[Macdonell and Keith, *Vedic Index*]

TEJANI : Denotes in the later Samhitas and Brahmanas a bundle of reeds, and in some cases such a bundle twisted into a rope, for the two ends of theTejani are mentioned.

[Macdonell and Keith]

TEJAS : Is regarded by Schrader as having in the Rigveda the specific sense of 'axe.' But in all the passages the sense of the bolt' of the god is adequate.

[Macdonell and Keith]

TELANGANA : The country of Telugu speaking people. A part of modern Andhra.

TELINGA : The region inhabited by the Telugu speaking people, stretching from the coast of Orissa to Tamil Nadu (Madras).

[Dowson]

TELLAR-TELLARU : A place. It has been identified with a locality five miles south-east of Desur on the Tindivanam, Wandiwash Road (*North Arcot Gaz.*, II, p. 445, 1894). Here the Ganga-Pallava king (Nandapoaiyar), Nandivarma III (Nandipottarasar) won a victory over the Cola king, Rajaraja III (s.v. Cola).

[*E.I.* VIII, pp. 160 ff; *E.R.* 1923, p. 96; *ibid.*, 1928-29, p. 65; 180 of 1907; Dubreuil, *Pallava Antiquities*, p. 69. Saletore's *E.I.C.*]

TEVARAM : According to Saletore also known as Devaram. A co-llection of Tamil peoms (hymns) ascribed to the Tamil saints Tirujnansambandhar, Appar, Sundaramuritinayanar, and Manikkavasakar. Though this is generally taken as a work dealing with mysticism still it displays, though not often, tendencies which cannot be characterized as such. As a work of mysticism, it contains allegories which have a mystical touch. It also enshrines many details about the Jaina ascetics, who had lived on the hills surrounding the towns of Madurai : Annamalai, Pasumalai, etc. In these hymns they are ridiculed as naked ascetics, who pulled out their hair from their own heads, stood naked without any shame before women and this reference is to Ajivikas rather than the Digambaras. (Cf. Bana, *Kadambari,* p. 56 Ridding's ed.). Among these Tamil saints three are considered as the trio : namely Tirujnana or Tirunana, Appar and Sundaramurti and these are the most important in so far as this collection of hymns is concerned.

There is little agreement among writers regarding the date of the composition of these hymns. One writer has ascribed them to the period between the 7th and 9th centuries (Dikshitar, V.R.R., *Studies* in *Tamil Literature*, pp. 96, 98-99) while they have also been assigned to the 10th and 11th centuries (Saletore., B.A. *Medieval Jainism*, pp. 275-78) when the Vatteluttu character inscriptions, dealing with the Jaina sadhus their doctrines and disciples, were found in the Madurai region. They too are dated generally in the 10th and 11th centuries. Tirujnansambandhar has, with justification, been placed in the last quarter of the 10th and the first quarter of the 11th centuries. *'Ibid.*, pp. 275-78). If Appar was a contemporary of Tirujnanasambandhar, then he too must be assigned to more or less the same period. To assign the *Tevaram* to an earlier period is not convincing and the arugments adduced are not sound. (R.N. Saletore)

[Sastri, Nilakanta. The *Pandyan Kindom, pp. 66-67;* Pillai, Srinivasa and Pillai, Vinayakam, S.A., *Tamil Varalaru,* II pp. 74 ff.; Aiyar, Sesa, K.G., *Tamil Antiquary;* Sastri, Ramaswami, K.S., *Saiva Samayacaryas.,* pp. 12-27; Dikshitar, V.R., *Studies in South Indian Jainism,* pp, 65-66; Gopalan, K., *The Pallavas of Kanci,* p. 88; Saletore, B.A., *Medieval Jainism,* pp. 275-78; *E.R.S.C.,* for 1911, p. 61; Dubreuil, J., *Ancient History of the Deccan,* p. 70; Aiyer, Subrahmanya, *Sketches,* p. 38 f.n. 3, Subrahmanaian, N., *Sangam Polity,* 1996; Saletore's *E.I.C.*]

Tharu : A tribe which has its head-quarters in the Himalayan Tarai and colonies in the Gorakhpur Division and Northern Oudh. Mostly Tharus have settled down in Garhwal and Kumayun region of Uttaranchal. Mr. Nesfield, who has given an elaborate account of these people, says : "To the east they extend about as far as the river Kusi, where they come in contact with the Mechas, a tribe similar to themselves in habits and features, and inhabiting that portion of the Tarai which separates the plains of Bengal from the hills of Sikkim. To the west they extend as far as the river Sarda, which flows between Kumaun and Nepal. At this point they dovetail with another forest tribe similar to themselves in appearance and culture, the Bhuksas. The strictly Bhuksa country commences from the Gola or Kicha river, about thirty miles to the west of the Sarda, and extends westwards as far as the Ganges, while a few straggling villages are to be found still further west as far as the Jamuna. Between the Sarda and the Gola rivers there is a debateable tract, about thirty miles wide, in which both tribes occasionally reside. In one village at least, and probably in more, the inhabitants are the progeny of mixed parentage, although intermarriage between the tribes is not openly allowed by either."

Many attempts have been made to explain the origin of the Tharu. Some of these are sufficiently absurd. Thus some derive it from *tahre,* they halted," after their alleged flight into the forest; others from *tarhua,* wet," in allusion to the swampy nature of the tract in which they live. A Pandit told Mr. Carnegy that it was derived from *that* (Sanskrit *sthala,* firm ground"). They say themselves that they are Rajputs who ran away after the great fight at Hastinapur, and that their name means "Quaker," from *thatharana,* "to tremble." Others say that the name simply means " residents of the Tarai." Another suggestion is that it is derived from the Hindi *Athvaru,* "an eighth-day serf," a man who is bound to give his lord one days labour in the week. But," as Mr. Nesfield says, "this implies what is not rue.The Tharus are remarkable for their indolence, aversion to service, and incapacity for sustained field labour, and they have never been in the position of serf to any landlord. Had this been the case, they would have sunk long ago into the ranks of Arakhs, Pasis, Chamars, Koris, and other Hindu castes of the lowest rank, who serve as field labourers or bond-slaves to landlords in the open plain, and have lost the free life of the forest which Tharus still enjoy."

A more probable attempt has been made to connect it with some local root. Mr. Knowles says that it comes from a verb used by the hillmen, *tharna,* "to paddle about;" and hence Tharu means "a paddler." By another account *that* means "wine," and the name Tharu, or "wine bibber," was given them by one of the Kshatriya Rajas of the plains, who, when he invaded the hill country, was amazed at their drunken habits. "Another etymology," says Mr. Nesfield, "suggested is from *that,* which, in the colloqiaal language of the lowest classes, but not in the language of books, signifies, "forest; and thus Tharu would mean "man of the forest," a name which correctly describes the status of the tribe. On the whole, however, it is safer not to search for any Hindi etymology, but to consider the name as sprung from the language of the tribe itself, which is now for the most part obsolete. An aboriginal name underived from any Sanskrit or neo-Sanskrit source is the fit appellative of an aboriginal, casteless and un-Brahmanized tribe whose customs have been only slightly modifed by contact with those of the Aryan invader.

The origin of the Tharus has formed the subject of much controversy. One account is thus give by Dr. Buchanan :— "The Gurkhas seem to have been soon expelled from Magadha by a people called Tharu, who are said to have descended from the hills and extended themselves over every part north of the Ghaghra at least. Of this people very numerous monuments are shown, and from these they would appear to have been an industrious, powerful race, as the number of great buildings in brick which they have left is very considerable. The Tharus, in fact, pretend to be the proper descedants of the Sun, and their having expelled the Gurkhas from their usurped estates, and their having descended for that purpose from the hills, are not incompatible with that pretension. Their claims to rank are, however, treated with the utmost contempt, because they are an abomination to the Brahmans, and indulge in all the impurities of eating and drinking." He goes on to say that they retain in their features strong marks of a Chinese or Tartar origin, although it must be confessed that these marks are somewhat softened, and that the faces of the men especially do not differ so much from those of the Hindus as those of a pure Chinese do. Still, however, a difference is observable even in the men, and in the women and children is very closely marked.

The tradition in East Oudh is that after the fall of the Buddhist dynasty of Kanauj, the Tharus descended from the hills and occupied Ajudhya. They dispossessed the. Buddhists, called in Raja Srichandra of Srinagar in the hills about Badari Nath, who drove back the Tharus, and , marching north, founded Chandravatipur, now known as Sahet-Mahet, or, as Mr. Hoey would call it, Set-Met or Sravasti. Lassen, in his account of the later dynasty of Kanauj, describes an inscription which records that Sri Chandra Deva, the first of the great Rathaur princes who came to the throne in 1072 A.D., was protector of the sacred places of Ajudhya and Kosala or Sravasti.

On the other hand they asserted to Mr. Knowles that they were immigrants from the Dakkhin or the south country. In Bijnor they claim Chittor as their place of origin and refer to Jaymal and Patta.They say that they were driven out, apparently in the third siege of Chittor, by Akbar in 1567 A.D., and that they were originally Rajputs, who lost caste by using intoxicating liquor and rearing fowls. They never claim a Gurkha or hill origin. Interspersed with them are other tribges, generally called Tharu, but quite distinct, such as Gahawar, who also claim to be Rajputs. They never intermarry or eat with the Tharus, abstain from liquor, and never eat fowls. Others, again, as the Dangras, are looked down on as a lower caste by the Tharus. Regarding the Chittor story, Mr. Nesfield says :—"Some Tharus know nothing about this tradition, and those who do are not able to tell you whether it was the sack by Alauddin (A.D. 1303), or that by Bahadur Shah (A.D. 1533), or that by Akbar (A.D. 1567). The story is absurd on the face of it; not the slightest allusion to Tharus in connection with any of these events is made by the Muhammadan historians. The fiction of having come from Rajputana was invented by some of the clans merely to raise themselves in their own and their neighbour's estimation. There is scarcely a hunting tribe or caste in Upper India which has not set up a similar claim."

He quotes another legend which centres round Raksha or Rikheswar, their patron saint or founder. "Both names are evidently corruptions of some obsolete Tharu word which has been toned down to suit the Hindi accent. According to the legend in vogue among the Tharus of Kheri, this deified founder was a son of the renowned aboriginal King, Raja Ben or Vena, whose name is still rife in many of the oldest cities of Upper India and Bihar, as one who held the rank and title of Chakravartti or universal Emperor in the olden time. In Manu's Institutes he is stigmatised as the first king who allowed a man to marry the wife of his deceased brother. According to Manu he died from the effects of his unbridled lusts. According to the Vishnu Purana, he was beaten to death by a gang of saintly men armed with blades of holy grass, all of which had consecrated with magic words. Benbans is still a title of several Dravidian tribes on the Vindhyan range. Rikheswar or Raksha was banished, it is said, from his father's court, and ordered, with his band of male followers, to seek for a new home in the north, from which they were never to return. Setting out on their wanderings, they took as their wives any women whom they could steal or capture on the road, and in this way the Tharu tribe was founded. It was not till they had reached the Sub-Himalayan forest, in which they still dwell, that they decided to rest and settle. The soul of Raksha is still believed to hover among the people of his tribe, just as in ancient days he led them safely through the wide wilderness into a new and distant settlement; so in the present day he is said to be the guardian and guide of men travelling on a distant journey. No Tharu ever sets out from his village for such a purpose without first propitiating him with gifts and promising him a sumptuous feast of flesh, milk, and wine on his return. His presence is represented by a mound of mud; with a stone fixed in the middle, and he delights in seeing the blood of a live capon dashed against this stone and to feel its blood trickling down the side. One peculiarity of this god is that he is deaf, an emblem of his antiquity; and hence vows and prayer are addressed to him in a stentorian tone of voice. The title Gurua, which is generally prefixed to his name, implies that during his residence on earth he was famous as a wizard or medicine man, and acquired through this means the kingship or leadership of his tribe."

Dr. Oldham belives that the Tharus are Indian aborigines and certainly very different from the Tartar Highland races. That the tribe has suffered much admixture is quite certain. Mr. Nesfield writes :—"Owing to the intermarriages which have taken place within the last two or three centuries between Tharu men and Nepalese women the physiognomy of the Tharu tribe has acuired, in some instances, a slightly Mongolian cast, which shows itself chiefly, but not to a striking degree, in slanting eyes and high cheek bones. In other respects their physical characteristics are of the strictly Indian type. They have long, wavy hair, a dark, almost a black, complexion, and as much hair on the face and body as is usuall with other natives of India. In stature, build, and gait they are distinctly Indian and not Mongolian; nor have they any traditions which connect their origin with Nepal. One of Mr. Risley's correspondents remarks on the scantiness of their beards, but this peculiarity may be due to crossing with Nepalese or Mech. Mr. Knowles says that "some of the women are very fair, and are good looking both in face and figure; though they generally partake of the Mongolian style of features. They prove themselves genuine daughters of Eve by their love of finery. They love to adorn themselves with heavy silver armlets, bracelets, anklets, nose-rings and necklaces of beads and many coloured shells. They wear their long black hair, not tied up in a knot, but rolled into a long horn behind. A more frequent application of water would make their bright yellow skins look more fair and healthy. Their toe and finger nails are nearly all destroyed from being so constantly soaked in water during the rice-sowing season."

The most probable explanation based on the available evidence seems to be that the Tharus are originally a Dravidian race who, by alliances with Nepalese and other hill races, have acquired some degree of Mongolian physiognomy.

As might have been expected from the wandering habits of the Tharus and the varying influences to which they have been exposed, they tend to break up into a number of sub-tribes which are very intricate and not easily analysed. Those in Muhamdi of Kheri are said to be divided into three endogamous groups : Bana, Batur, and Malwariya; the last of whom take their name from Malwara, a province of the Tarai, lying east of Kanchanpur. In Gonda, according to Mr. Carnegy, they have six endogamous groups : (*a*) Gurbans Katheriya, who are said to take their name from being of the race of Guru Rikheswar. They used to wear Brahmanical thread, but not now They drink spirits, eat flesh and fish, but not pork, and they employ washermen, barbers, and oil-presers. They marry by the rites of *tilak* and *phalddn*; (*b*) Dingoriya or Dingariya, who rear pigs and poultry, shave themselves and wash their own clothes, using for this purpose the ashes of the *asan* tree (*Terminalia alata towmentosa*). They rremove dead cattle with their own hands, and are their own oil-pressers. They disregard all marriage ceremonies, and all that is necessary is for the friends to assemble, kill and eat a pig, and make the girl over to her husband. They will smoke, but will not eat with the Manjhi Musahars; (*c*) Tharkomahra, who perform the same mean occupations and ceremonies as the Dingoriya, but in addition they make earthen vessels, and they smoke with none of the other sub-tribes; the name is a corruption of Tharu-Kumhar; (d) the

Manjhi Musahar, who may be connected ethnically, as they are by function, with the Musahars of the Vindhyan plateau, who differ from the Dingariya in that they are fishermen and carry the litters of the Gurbans Katheriya, Dingariya, and Purabiya; (e) the Purabiya or " Eastern" drink spirits and eat flesh, cultivate land and employ washerman, barbers and also Chamars, to remove dead cattle. They smoke with the Dingariya and marry like Gurbans Katheriya; (f) Dhaikar, who are mendicants and get fixed annual alms from the other five classes. They eat with the Dingariya, and worship a godling of their own, named Kharag.

According to Mr. Nesfield, in Gorakhpur the Tharus divide themeselves into two great sections: the Pachhami or "Western" and the Purabi or "Eastern;" but what or where the dividing line is to be found has been stated. The "Western," it is said, call themselves Chhatris, and refuse to eat with the "Eastern." The "Eastern," again, divide themselves into the "Upper Eastern" (*Barka)* and the "Lower" *(Chhutka)*. Among each of these again is a large number of smaller clans, some of the names of which are Dagwariya, Nawalpuriya, Marchaha, Kupaliha, Jogitharu, Kositharu, Kawasiya, and Garhwariya. A different account of the divisions and sub-divisions of the tribe is given in the Gonda district. There the tribe divides itself into two great sections: the Dingariya (who are the Dingoriya of Caption Thorburn) and the Kathariya the first of which indulges in pork, and the second, according to their own statement, abstain form it. Other witnesses, however, deny that the Kathariya abstain form swine's flesh. As to the smaller sub-divisions into which both sections are sub-divided, there are such diversities of statement that it is impossible to get at the truth."

The Jugi Tharus, according to Mr. Knowles, supply the Kanphatas or ear-pierced priests for the temple sacrifice at Tulasipur, as they are adepts in striking off by a single blow the heads of the goats and buffaloes brought as an offering to Devi. The two-fold division into Dangariya and Kathariya is also given by Mr. Benett, and is confirmed by a correspondent from the Gonda district, who does not, however, admit that the Dangariyas abstain authority in the Gonda district, are Purabiya, Dangariya Kathariya, Amara, Tharjogi, Khuna, and Dingar. A correspondent from Kheri gives them as Gorhwaliya, Pachhihan or "Western," Malwariya, Dangariya, Suhaniya, and Raji, which last is usually regarded as a separate tribe. In Gorakhpur, besides the list already given, another enumeration as follows was furnished: Pachhaha (Barka, Chhutka), Katheriya Dangariya, Khon, Khusiya, Marchahn, Kachla, Kanphata, Sarkohar, Nawalpuriha. The Tharus of Kumaun gave another list which contains only five names: Thar, Batta, Mahtam, Rawat, and Barwaik; the last three of which seem to depend merely on status. The Tharus of Bhinga, on the edge of the Bahraich district, gave another list containing seven names: Dangariya, Kathariya, Khond, Dakhar, Raji, Musahar, Bot. In another part of the Bahraich district the names given were Kusmaha, Kathariya, Bantar, Dakhar, Dundwar, Kachla, Rotar, and Jogi.

Another carefully prepared list comes from Balrampur in the Gonda district. It gives Dangwariya, Katheriya, Umra, Jogi, Dhaker, Purabiya, Batar, Khusiya, Dhimar, Unchdih, Kumhar, Khun, Rautar, Detwar, Kuchhila, Rajbatar, Dhakwal, Mandaha, Musahar, Dendwar, Pradhan, Boksa. Of these it is said that the

Dangwariya take their name from a place called Dang, which is somewhere in Nepal; the Kathariya from a place called Kathar in Deokhur. Of the Umra it is said that the name is a corruption of Dayamur, "root of mercy, the title of the Kshatriya chief who adopted the manners and customs of the Tharus and finally joined them. Of the Jogi Tharus the legend runs that a Sadhu once kept a woman of the Tharu tribe as his mistress, and their descendants became known as Jogi Tharu. They still perform some of the rites of the Jogis. Thus, they bury their dead and erect over the grave a mound (*Samadhi*) They eat and drink from the hands of the Dangwariya Tharus; but the Dangwariyas will not take food from their hands. This is rather like the relation of the Pataris and Manjhis. Formerly it is said that they used to admit to their clan a Dangwariya male who cohabited with one of their women or a Dangwariya woman who lived with one of their men. This custom has now ceased in British territory, but still prevails in the hills. The Dhaker are reported to be a branch of the Dangwariya. They are mendicants, who beg only from Tharus, and are endogamous.The Khun are hardly found in British territory. They live by fishing and by attending sacred places, where they dive for and collect fragments of gold and coral which are thrown into the sacred stream with the ashes of the Hindu dead. The Pradhan are found in the direction of Hardwar and are the same as the Mahton or Mahtam of the other lists. The Census returns show 73 sections of the tribe. Some of these are taken from Rajput septs or the names of other tribes, such as Bhagat, Gadariya, Jogi, Kathariya, Raghubansi, Rawat, and Rana; others are territorial, as Bijnauriya ("those of Bijnaur"), Jaunpuri, Kashigauhan, Motipurha, Nawalpurha; most of them are, however, purely local titles, which must await wider knowledge of the geography of the Tarai and its neighbourhood and the local patois of the tribe before their meaning can be ascertained.

The truth seems to be that the tribal organization of the Tharus is not well established and is constantly changing under the influence of the local surroundings, and that the landmarks between the Tharus and allied tribes, such as the Bhokasas and Rajis, are very uncertain. The extensive lists give by Mr. Risley from Bihar contain some of the names which have been already enumerated, but it is fruitless to attempt to work out the analogies in detail.

Of the marriage customs of the Tharus, Mr. Nesfield writes :–"Until the nuptial ceremony has been completed, and the woman has become the recognised property of some individual man, she is regarded as the common property of the clan, and is treated accordingly; till then there is no restriction of intercourse. Even when the marriage knot has been tied, it is not very difficult to get it unloosed; for the contract is not binding for life, or invested with anything like a sacred character, as it is with the Hindus, and men can and do change their wives in a spirit of mutual accommodation. It should be added, however, that so long as the contract between the man and woman lasts, the latter is as chaste and faithful as any wife could be. At the same time it should be stated that some of the Tharus repudiate the idea that pre-nuptial license or anything in the form of communal marriage is tolerated

The usual age for marriage on the woman's part is about seventeen or eighteen, and a man usually makes his first marriage at about that age. The Bengal Tharus practise both infant and adult marriage and one sub-division of them are said to tolerate sexual intercourse before marriage. There is no betrothal in infancy, except among some clans which have come more completely under the influence of Hinduism. According to Mr. Nesfield, "the marriage contract is arranged, not by the parties themselves, but by the fathers on either side; and the pair for whom the negotiation is made have no power either to choose or refuse. The father of the youth goes over to the village or clan in which the father of the young woman resides, and after making his proposals for the price to be paid for her, offers him a drink of wine, and if the present is accepted, the bargain is closed. The contract once made is faithfully kept by both parties. The price paid for the woman may be in cash or kind, and its value depends on the means of the purchaser or the attractiveness of the woman. In Bihar the bride-price is supposed to be nine rupees, but is liable to vary according to the means of the family. The cloice of the bride is limited by the rule of exogamy; in other words she must not be a blood relation to the husband chosen for her, nor of the same village, but of some outside village or clan. Wife capture is secretly practised to some extent among the Tharus. They have been known to carry off girls by stealth from the Bhuksa tribe conterminous with their own borders on the Sarda river, and from the Nepalese tribes living on the outer spurs of the Himalaya mountins; and this practice of getting wives from Nepal will explain the slightly Mongolian cast of face which has now become rather common, though not universal, among the Tharu tribe. But though the fact of wife captures has become almost obsolete, the form is still preserved in the manner in which the bride is conducted to her new home. The father of the bridegroom never goes to take her away from her own clan or village unless he is accompanied by a select bodyguard of fellow tribesmen. They enter the bride's house in the evening, eat and drink all they can get there in the way of pig, goat, wine, rice, and ghi; and then carry her off on the following morning led by a band of men dancers, men singers, and men musicians, while the bridge berself screams and cris as if she were being led off by violence. All this implies a demonstration of force, though no such thing as force is really anticipated or intended."

It is needless to say that much the same fiction of capture is found in the marriage usages of other tribes as well as the tharees. Thus writing if the Eastern Districts of the Panjab joining on to these Provinces, Mr. Ibbetson says : – "The strict rule of tribal exogamy which still binds all classes, both Hindu and Musalman, excepting, however, the priests and traders, who observe only the prohibitions of the Sanskrit scriptures, especially the rule against marrying from neighbouring village, the formal nature of the wedding procession, which must be as far as possible mounted on horses, and in which males only may take part, the preparatory oiling of the bridegroom, the similar treatment of the bride being, perhaps, a later institution,—all point to marriage by capture. So does the use of the bloody hand at both villages. The marking all the turnings from the village gate to the bride's house may be a survival of a very common intermediate stage, where the bridgeroom visits the bride by stealth. The rule that the procession must reach the girls village after mid-day, must not-enter the village and remain out side in allotted place, the fight between the girl's and boy's parties at the door of the bride's house, the rule that the girl shall wear nothing belonging to herself, the hiding of the girl from the boy's peaple at the wedding ceremony,—all point to marriage by capture. So does the rule by which the boy's party must not accept food at the hands of the girl's people after the wedding, and must pay for what they eat on the succeeding night, and the fiction by which the girls father is compelled to ignore all payment of money by the bridegroom's friends. The bloody hand stamped on the shoulder of the boy's father by the girl's mother as he departs, and the custom which directs the girl to go off bewailing some one of her male relatives, who has lately died, saying 'Oh! my father is dead! 'Oh! my brother is dead' are very marked; as is the fight with sticks between the bride and bridegroom. Finally we have the rule that after the ceremonial goings and comings are over, the wife must never visit her father's house without his special leave, and the fact that the village into which his daughter is married is utterly tabood for her father, her elder brother, and all her near elder relatives. They may not go into it, or even drink water from a well in that village, for it is shameful to take anything from one's daughter or her belongings. Even her more distant elder relations will not eat or drink from the house into which the girl is married, though they do not taboo the whole village. The boys father can go to the girl's village by leave of her father, but not without. Similarly, all words denoting male relations by marriage are commonly used as terms of abuse as for insfance *susra, sala, bahnoi, jamai,* or father-in-law, wife's brother, sister's husband, and daughter's husband. Of these the first two are considered so offensive that they are seldom used in their ordinary sense. It is necessary to say that many of the conclusions of Mr. Ibbetson, as thus given, have been disputed.

Among the Tharus, to complete the analogy to the old custom of wife capture, there is no celebration of nuptial ceremonies after the bride and bridegroom have come to their journey's end. As soon as they enter the house appointed for they are, *ipso facto,* man and wife. Mr. Risley remarks that slight trances of the form of capture may perhaps be discerned in the ritual, but these are not very marked among the Tharus of Bihar. "Brahmans officiate as priests, and the brother-in-law of the bride usually takes a prominent part in the proceedings. In the Mardaniya and Chitwaniya sub-tribes the bridegroom's party, instead of being entertained by the bride's people, are expected to feast the latter for three days before the bride is produced. No second ceremony (*gauna*) is performed when the bride goes finally to live with her husband. When she is married as an adult, she goes to her husband at once, and in all cases it is deemed proper for her to spend one night at her husband's house immediately after marriage. On the occasion of this visit she and the relations who accompany her are entertained at a feast called *dulki bhatawau,* 'giving rice to the bride, which celebrates her formal admision into the sept to which her husband belongs. If she is still an infant, she is taken back next day to her parents' house by her brother in law, and remains there until she has attained sexual maturity."

Among the Dangariyas of Gonda it is forbidden to introduce women of low castes, such as the Kori, Chamar, or Musalman; but if one of the sept can induce a woman of a caste higher than his own to live with him, the union is recognised, and children born of the pair are regarded as legitimate and enjoy full tribal rights.

In Gorakhpur the betrothal is arranged by neighbours and friends on both sides, and the pledge of the engagement is the sending of twelve cups (*tarahi*) of spirits by the father of the bridegroom to the house of the bride. When this is accepted the engagement is complete. There are three forms of marriage ceremony in vogue : the *Pachhiwahan* or Western," the *Purbiha* or 'Eastern' and the Bhoj or Banquet. The most respectable form, in which the rites are done at the house of the bride, whose father provides a suitable dowry, is known as *Pachhiwahan*. In the *Purbia* form no dowry is given. The *Bhoj* is the least respectable of all, and is only done by the very lowest members of the tribe.The binding portion of all three forms is the *sendurbandhan*, when the youth applies vermilion (*sandur*) to the parting (*mang*) of the girls hair.

Tharu marriage are usually done in the early spring; but this is not essential, and they have not reached the stage when the rite cannot be done except on a lucky day selected by a Brahman astrologer. Polygamy, divorce in the form of the expulsion from the house of the faithless wife with the approval of the council, widow marriage, and the levirate under the usuall restrictions are all allowed. Divorced women can marry again like widows, and both classes are distinguished by the title *urari*, or selected, from women who were married as virgins by the full ritual. The social status of a married widow or divorcee is, however, inferior to that of a regularly married wife; but for the pruposes of succession both rank alike.

Of the Tharu birth rites Mr. Nesfield writes :—"After the birth of a child the mother is not allowed to taste food or water for two days. On the third day she is allowed to drink as much wine as she desires, and some is rubbed over her body. Tharu women assists each other at the time of childbirth. They are said to be very skilful in midwifery, and Chamar women are not employed for such purposes as among Hindus. They have a form of lustral ceremony or baptism for the benefit of new-born babes. On the day of its birth the child is immersed in water, while the oldest man in the family pronounces over it certain auspicious words. After the immersion ceremony is over, the child is fumigated with fire and smoke; a tuft of dry *kans or kusa* grass is dug out by the roots. After placing the head of a snake and the sting of a scorpion inside the tuft, they set it on fire, holding the flame as near as possible to the place where the child is lying. The ingredients taken from the snake and scorpion are intended to render the child proof for the remainder of his life against the attack of secret enemies of all kinds. An iron tool is kept in the room where the child sleeps to avert the *Evil Eye*. When the child is four or five months old, a name is selected for it, and this is bestowed before an assembly of friends by the oldest man in the household.

Among the more Hinduised Tharus of Gonda, a *Chamarin* is sometimes called in at births, and after six days her palce is taken by the wife of the barber. All Tharus, except the Kathariyas, starve the mother after delivery, and she is not fed without a preparatory offering of *laddu* sweetmeats to *Bhagawati*. On the twelfth day the birth pollution is removed by a bath. There is no trace of the couvade.

Among the Tharus if a man is childless, he adopts one of his nephews, in preference the son of his head, which signifies that he is his son. Among the Dangwariya sept in Gonda, when a man marries a widow he very often adopts her son by her first marriage, and the son thus adopted recetires a larger share of the inheritance than the issue of the marriage with his mother.

Earth burial seems to have been the usual way in which the Tharus formerly disposed of their dead; but cremation is now taking its place, except in the case of those who die of cholera or small-pox; these are always interred.

After cremation the ashes are sacttered in the nearest river. Before, however, the corpse has been disposed of by either rite, it is usuall to paint it with vermilion and expose it for one might on a mound outside the house. From this mound, as from a stronghold, the spirit of the dead is supposed to scare away wild animals from the crops. Whether the body is buried or burnt the ceremony is always performed on the southern side of the village, a notion probably borrowed from the Hindus, who consider that the north by human souls. The man who puts the first fire to the funeral pyre is considered to be unclean from having brought himself within dangerous reach of the contagion of death. He is therefore, kept at a distance for ten days after cremation, and compelled to live entirely alone. On the expiry of the tenth (of the thirteenth as some Tharus relate) the friends of the deceased meet at the house where he died, and after undergoing the ceremony of shaving, they hold a feast of the dead. The banquet prepared for this purpose consists of cooked flesh and wine, the scent and smoke of which are intended to refresh the departed soul; the solid parts, that is, the flesh and wine, themselves are consumed by the living. Mr. Nesfield suggests that the funeral feast consumed by the relations developed into the feeding of Brahmans, because while offerings to the dead should be made through fire, Manu taught that "there is no difference between fire and a Brahman," and that an oblation of food to such a holy man is "an offering in the fire of a sacredotal mouth."

"In certain rare cases the burial rite is performed in a manner distinct from either of those already described. A man noted above his fellows for widom in counsel, bravery in the chase, or knowledge of the magical or medicinal arts, is buried under the floor of the house in which he was living before his spirit departed. The house then ceforth becomes a temple, and ceases to be used as a dwelling-place for man. The soul of the dead becomes its occupant, and it lives there to bless those whom it has left behind. At periods of three or six months after the death, the friends and neighbours of the deceased assemble round his grave or temple and make an effigy in clay, parts of which are painted in various colours, intended to reproduce the appearance of resuscitated life. His worshippers fall down weeping and wailing before the image, and place offerings of cooked flesh and wine at its feet. Presently, at a given signal, as soon as the soul of the dead is believed to have been propitiated by the scent of roast meat and the fumes of wine, they commence to dance and sing with every expression of joy; and the proceedings of the day are closed with consuming the solid parts of the offering."

According to another account from Gonda, the dead are cremated, except those who have died without heris, and these are buried. The Jogi Tharus, as already stated,raise a mound (*samadhi*) over the graves of their dead. When a corpse is cremated, they bury the ashes on the spot or throw them into a neighbouring stream. Only a few, who are more completely Hinduised, carry the bones to the Ganges. When a person dies of pestilence, the body is buried for the time, and, when the plague is over, disinterred and cremated. They shave the hair of the corpse, cut the nails, bathe it, and rub it with *ubtan*, consisting of ground mustard mixed with turmeric and water. It is then carried on a cot to the cremation ground. The mourners take with them some pulse, rice, ghi, and some earthen vessels. Before the corpse is burnt, they make two fire-places on which they place two vessels, in which each of the mourners, by turn, cooks some rice and pulse. Then the corpse is placed upon the pyre, and the chief mourner walks seven times round it and sets fire to it. On their return to the hoouse of the deceased, his widow and children wash some copper pice in water and sprinkle it over the party of mourners. The relatives supply some spirits and the friends *sharbat*, which are mixed together and drunk by all present. The man who burns the pyre secludes himself ten days in the case of dead man and nine days for a woman. The Kathariya and Dangwariya septs keep a lamp burning in the house for ten days after the death to give light to the ghost when it comes to visit its home. On the tenth day they feast their clansmen, and on the thirteenth Brahmans. The other Tharus perform the rites in the ordinary Hindu way.

The religion of the more primitive branches of the Tharus is based on a belief in ghosts and consists of little else; the Tharus of the plains are becoming rapidly Hinduised. The soul is believed to survive the body, wandering forth into space and frequenting the haunts of the living sometimes with maligont, sometimes with friendly, intentions. "One Tharu, on being questioned what became of the soul after death, gave an answer, which verifies, with remarkable closeness, the exlanation of the ghost theory given by Dr. Tylor. He said that at the time of sleep his soul or secoond self leaves him and wanders about at will; and as he was not able to say where his soul goes to or what it does during the intervals of sleep, so he could not pretend to say what became of it after the final sleep of death had set in.

Mr. Knowles, whose knowledge of the beliefs of the Tharus is unique, writes—"It was to be expected that this people would be very superstitious. The *bhuts* or demons lurking in the forest trees, especially the wind *semal* or cotton tree (*bombax heptaphylla*) and the *prets* or spirits of the dead lead there a very miserable life. When the last ray of light leaves the forest, and the darkness settles down upon their villages, all the Tharu men and women and children huddle together inside their fast-closed huts in mortal dread of these ghostly beings, more savage and cruel than the leopards, tigers, and bears that now prowl about for thieir prey. Only the terrible cry of "Fire" will bring these poor fear-stricken creatures to open their doors and remove the heavy barriers from their huts at night; and even in the day time, amid the hum of human life, the songs of the birds, and the lowing of the cattle no Tharu—man, woman or child—will ever venture along a forest line without casting a leaf, a branch, or a piece of old rag upon the Bansati formed at the entrance of the deep woods, to save themselves from the many diseases and accidents the goblins and malicious spirits of the forests can bring upon and cause them. The Bansati or 'good spirit' of the woods is a square space cut in the ground six feet by six covered with pine branches."

The Tharu patron saint Raksha or Rikheswar has been already mentioned. Mr. Risley thinks that he is identical with the Rikhmun of the Musahar Bhuiyas. Malignant spirits "cause fever, plague, cough, dysentery, fainting, headaches, madness, bad dreams, and pains of all sorts. In fact the Tharus have no conception of natural disease, and no belief in natural death, except what is faintly conceived to be the result of physical decay. Their state, therefore, would be one of utter helplessness, were it not for the reputed skill of medium men or sorcerors, who profess to have the power to control the spirits of the air, or to interpret their grievances or wants. In the Tharu language these men are called Bararar; but the titles of Guru, Gurua, Bhagat, Nyotya, Ojhait, all of which are borrowed from the Hindi, are now in common use, though even of these the last two are probably of aboriginal or non Sanskritic origin. The power of the medicine man is tremendous. He has a host of liege spirits at his command. Not only can he expel a fiend from the body of a sufferer, but he can produce suffering or death by driving a malignant spirit into the body of his for. In order to exorcise an evil spirit, he holds in his left hand some ashes of cowdung, or gains of mustard seed, or wild nuts, and after brething some mystical virtue into them by the utterance of a spell, he causes the patient to eat them, or has them attached to his arm. One of the spells uttered at such times is as follows. It is addressed to Kalika, the tharu goddess of death and patroness of the magical arts :—

Gurhai Gur sair, Gur tantra mantra, Gur;
Lakhai niranjan; toka sohai phulka bhar;
Hamka sohai gun vidya kai bhar;
Yahan kai vidya nahin,
Kamru Kam kai vidya;
Jaise vidya Kamru Kam kai lagai, waise vidya lagai mor.

The language is that of bad and scarcely intelligible Hindi and may be rendered thus :—

"The Guru Kalika is great; she is everything; she is magic by deeds (*tantra*); she is magic by words (*mantra*). She points out the way to relief. Thou, O Kalika, deservest to be heaped with flowers! I too deserve to be heaped with secret wisdom, the wisdom of Kamru Kam, not the wisdom of the country. Whatever effect the knowledge of Kamru Kam produces, such effects let my knowledge produce also."

Mr. Knowles says:—Their religion is as simple as themselves.

[Crooke, *Tribes and Castes of N.W. Provinces and Oudh.*, Nesfield, J.C., *Gospel in Gonda, Oudh Gazetter, Indian Antiquary*, II. 13, W. C. Benett.]

THERAVADA : A Buddhist canon. It was complied by the Elders at the Rajagrha Council and has been considered the most orthodox. From it emanated seventeen other schools subseuquently, owing to the schisms in the Buddhist Order. Its followers were known as the Theravadins while their succession was styled the *Theravamas.*

[*Mahavamsa*, iii, 40, v. 1 ff. *Culavamsa*, lii, 46; Malalasekera *Dict.*, 1, p. 1046.]

THOLKAPPIYAM : Through the narration of this ancient south Indian sage-grammarian, R.N. Saletore traces the roots of the south Indian culture. As he narrates : Also known as Tolkappiyar, a Tamil grammarian, he was alleged to have been a Brahmana, and is believed to be the author of a grammar named after him, the Tholkappiyam, in which he frequently refers to sages called Arivar, whom he however does not specify when dealing with classes of society. He observes that the Andanar (Brahmanas) formed the first caste, the kings and not warriors formed another caste while all who subsisted by trade made the third caste (*varna*) *Vaisyas*. He specifically refers to the Vellalas, remarking that they had no other calling excepting cultivation. He also alludes to the Ayar and the Veduvar or the shepherds and hunters but makes no reference to them in his chapter on castes or classes like Maravar, Valaiyar, Pulaiyar and others. He has been assigned to the first or second centuries. (*Kanakasahai, V., The Tamils 1800 Years Ago*, p. 116). But this is by no means a decisive date.

His name has been read as Tholkappiyar and he was not a Brahmana but at first Jaina (*Pillai, K.N.S., Agastya in the Tamil Land*, p. 43). His identification with Trnadhumagni, the son of Jamadagni, is a later tradition, which has no sound basis of any kind. His *Tholkappiyam* has been ascribed to the 4th century A.D. (*Pillai, op. cit.* p. 43, f.n. 1) but in fact he appears to have really existed in about the 6th century when *Silappadikaram*, the *Manimekhalai* and the *Kural* were written (cf. Ramaswami, *Studies*, pp. 36-50). This Tholkappiyar is also calimed to have been the leading disciple of Agastya in the Tamil land (*nad*) and his other companion students were Chemputchey, Atankottacan, Vaiyappikan, Avinayan, Kakkaipatiniyan, Narrattan, and Vamanan. Tolkappiyan (Tolkappiyar) is said to have had another name, Tiranadhumakini. If that had indeed been the case, none of these has, nor even the so-called favourite disciple, Tolkappiyar, in his famous grammar, made any reference to Agastya, in any manner.Tradition also avers that Tholkappiyar's relations with Agastya were a little strained but this too appears only a legend not based on any sound historical evidence. It has been well said that "the Agastya tradition in the Tamil Nad, viewed in its historical setting, appears little else than an orthodox counterblast to Tolkappiyam. (Pillai, *Agastya in the Tamil Nad.*, p. 44). In it, it has been rightly asserted that the *Agastyam* supposed to be the original grammar of the sage Agastya, is posterior to the *Tholkapppiyam*, especially in view of the fact that, out of the three kinds of Tamil, Iyal, Icai, and Natakam, which are mentioned in the *Agastyam*, the Icai and the Natakam were omitted in the *Tholkappiyam* simply because the tripartite classification of Tamil noted earlier, came into existence later and had not existed in Tholkappiyar's time. That was why the *Agastyam* has been declared to be a later work. (Pillai, *on cit.* p. 45).

Tolkappiyar's work furnishes grammatical rules for the formation and functioning of Tamil words. He is alleged to have been one of the twelve disciples of Agastya, whose legend, as has been justly stated "Takes us into the regions of he supernatural and the divine. (Subrahamanian, N., *Sangam Policy*, p. 100). He with his eleven colleagues are credited with another work *Pannirupadalam*, each chapter being written by one disciple, but its text is no longer extant. In the *Tolkapplyam* certain usages, probably current in the Tamil Nad of his day, are mentioned. Among them are paternal inheritance (*tayattin adiya*) (*Tolka.*, Porul., 221), the eight symbols of the royal court (*avaiyam)*, viz. good birth and breeding purity of thought and action, impartiality, absence of envy, and lack of personal motives in promoting government administration. According to him, the king's most important emblems were the sword (weapon), the flag, the umbrella, the drum, the horse, the elephant, chariot, garland and crown (Ibid., *Porul.*, 626). Prior to a military action, namely war, in the interest of safety, the cattle had to be sheltered (*atandombal*) (Ibid., *Porul.*, 57). There is an idealised description of war in the chapter *Purattinai Iyal* in which five situations are pointed out: *vetchi*, *vanji*, *ulinai*, *tumbai*, *vahi*, and *Kanci* which are names of flowers, and this arrangement has been claimed to be "not a mere convention but a living practice" (Subrahamanian, *Sangam Polity*, p. 156) In his idealised picture how this conclusion can be sustained is a matter of speculation without any corroboration. In this work, ocean travel has been prohibited, (Ibid., *Porul.*, II) but Tolkappiyar's commentator Nachchinarkkiniyar, who certainly must have lived after him, claimed it to pertain only to Vedic Brahmanas and not even to the other communities or even to heterodox Brahmanas pursuing other occupations (Ibid., *Porul.*, II). How could this commentator have anticipated Tholkappiyars interpretation cannot be understood as the latter had lived long after him. The aversion to ocean travel seems to be an echo of *Smrti* writers like Manu and others after him.

In regard to the four castes noticed earlier, according to the *Tholkappiyam* the *Andanar* (Brahamanas?) were the *nal* (sacred thread), carried the *karahan* (the *kamandalu* of the Smrti texts) containing holy water for ceremorial ablutions, the *mukkol* (ascetic staff), the *manai* (wooden seat) (*Tolka Porul.*, 625). (R. N. Saletore)

[Sastri, Seshagiri, *Essay on Tamil Literature;* Pillai, Vaiyyapuri, *Sen Tamil;* Jainacarya, *Sri Atmamananda Centenary Volume*, 1936, Bombay, Subrahmanian, N., *Sangam Polity*, 1966. Saletore's, *E.I.C.*]

THUTHAM ALSO TUTTAM : One of the seven notes in Carnatic (Tamilinan) Daksinadi music. The others were Tharam, Ulai, Kural, Ili, Vilari and Kaikkilai. (*Silappadikaram*, viii, 31-32). The principal *ragas* (tunes) were four : *Palai, Kurimji, Marutham* and *Chevvah.* (*Ibid*). This must have been the position in the 6th century when the *Silappadikaram* was probably written. Each tune had its own variations, making in all one hundred and three distinct tunes which were recognized in the musical treatises of the times.

[*Silappadikaram*, VIII, 31-32; *Puram*, 12, 152, Kanakasabhai, V., *The Tamils 1800 Years Ago;* Subrahmanian, N., *Sangam Polity*, pp. 345-46. Saletore's *E.I.C.*]

TIL : It is a sacred plant of India. Til or Tilam is used in so many religious cremonies.

According to U.C. Dutt (in Hindu Materia Medica) the Sesame seeds "form an essential article of certain religious ceremonies of the Hindus, and have therefore received the names of *Homadhanya* or the sacrificial grain, *pitritarpana* or the grain that is offered as an oblation to deceased ancestors".

"At the festival of Sakat, (*Makar-Sankranti*) *held in the month of Magh*, the Hindus eat a compositon of *gur* and *til*, which they call *tilkut*".

It may be pointed out that *til* is also that name of a chapter in the *Purana-*

sarvasva; Tila-ganji-tirtha is the name of a place mentioned in the *Kasika-ramana;* and *Tiladhenudana* is the title of a chapter in the *Varaha-Purana*.

As exhibiting the important place which *Til,* seeds and, oil, took in Hindu mythology, it need only be necessary to cite the passages regarding it in the *Institutes of Manu* (*Manusmriti*). In the third lecture it is repreatedly mentioned. The peculiar form in which it should be offered to Brahmans is given in detail. It is supposed to be an offering that secures prosperity and confers offspring, while it delights the manes for a month. It is advised not to eat any thing mixed with sesamum seeds after sunset. The punishment of an unlearned man accepts an offering if Til is indicated as also the peculiar transmigration that fall to the lot of the thief of this seed.

[Pandey, B.P., *Sacred Plants in India*)

TILA : Sesamum. Probably first noted in the *Atharva Veda* (ii, 8, 3). Its oil (*taila*) was well known as it is often mentioned in connection with the kidney bean (*masa*). Both of these were grown in the winter (*hemanta*) and the cold (*sisira*) seasons. The stalk of the seasmum plant (*itilapinji* or *tila pinja*) was utilized for fuel and its seed boiled to make porridge (*tilaudana*) which was consumed (*Ibid*., ci, 8, xii, 2, 54).

In the 4th century B.C. Kautilya was well aware of the cultivation and use of the sesamum (*tila*). He clearly states that *tila*, with *sali* (a kind of rice), *urihi* (another type of rice), *kodrava* (Phraseolus Tribolus Scrobiculatum), *priyangu* (millet), *udaraka* (panic seeds) and *varaka* (Phraseolous Tribolus) were to be sown at the beginning of the rainy season (*purvapah*). (Kautilya, *Artha*., Bk. II, ch XXIV, p. 128, text, p. 116).

[Macdonell and Keith, *Vedic Index;* Kautilya, *Arthasastra*.]

TILA : Literal meaning in the masses is mound, referring to remains of an old culture : or ruined monastery, university, city, residential place etc.

TILADVADASI : Famous Kashmir festival. Observed in Kashmir since after 10th century A.D. In Kashmir a sweeper woman (*Svapaka*) named Hamsi of the Domba (Dom) caste, who had infatuated king Avantivarman (A.D., 855-56 to 833), is recorded to have proceeded to the Ramasvamin temple on the day of the Tiladvadasi festival. She was followed by all her feudatories, excepting the proud Damaras. [Kalhana, *Raja., V (395)*]. In Maharastra and the West Coast (Konkan) there is a feast called Sankranti observed on the 14th of January when *til-gur* sweets are distributed. It is identical with the Makara Sankranti.

[Kalhana-*Rajatarangini;* Underhill, M.M., *The Hindu Religious Year.*]

TILLARA. : Well known Buddhist monastery. Renowned in Magadha, it was situated to the west of Nalanda where lived Jnanacandra, who was noted for his perspicacious intellect as recorded by Hiuen Tsang. This monastery was established by Prajnabhadra, who was distinguished for his deep knowledge of the Three *Pitakas, Hetuvidya, Sabdavidya, Sastra* and other branches of knowledge. Hiuen Tsang remained in this monastery for two months: It must have flourished between A.D. 629-45.

[Shamans Hwai Li and Yen Tsang, *Life of Hiuen Tsang,* p. 153; Saletore, R.N., *Life in the Gupta Age;* Vidyabhusana, S.C., *Indian Logic;* Saletore, *E.I.C.*]

TILOTTAMA : An apasara, most beautiful singing-dancing expert celestial lady of the heaven. She was the daugher of Pradhadana and at the time of Arjuna's birth she was in reality, created by Visvakarman, at the direction of Brahma, from the pieces of every possible kind of gem. That was how she acquired her name. She, on being created, became so brilliant to look at that Brahma sat dazed facing the east while the sages gazed in all directions astounded at her loveliness. While Tilottama was moving round the celestials, she discovered three faces of Brahma and on' Indra a thousand eyes, while, excepting Pitamaha, all the other deities were gazing at her uparalleled beauty. She was specially created by the order of Brahma for the destruction of the two demon brothers, Sunda and Upasunda, who on seeing her fought amongst themselves and slew each other.

[Sorensen/Dowson]

Tilvaka : Mentioned in the Satapatha Brahmana as a tree near which it is inauspicious to construct a grave. Also mentioned in Maitrayani Samhita, described as yupa or sacrificial post.

[Macdonell and Keith]

Tirasca-raji, Tirasci-raji, Tirascina-raji : Are variant forms of name for `snake' (lit., 'striped across'), found in the later Samhitas.

[Macdonell and Keith]

Tirasci : Is, according to the Anukramani, the author of a Rigvedic hymn in which he appeals to Indra to hear his call. The Pancavimsa Brahmana adopts this view of the name, and mentions a Tirasci Angirasa. But Roth thinks that the word is not a proper name at all.

[Macdonell and Keith]

Tirascina-Vamsa : 'Cross-beam,' is used to denote a 'beehive' in the Chandogya Upanisad.

[Macdonell and Keith]

Tirindira : Is mentioned in a Danastuti, or 'Praise of Gifts, in the Rigveda as having, along with *Parsu*, bestowed gifts on the singer. In the Sankhyayana Srauta Sutra this statement is represented by a tale that the Kanva Vatsa obtained a gift from Tirindira Parasavya, Tirindira and Parsu being in this version thus treated as one and the same man. Ludwig sees in the Rigvedic passage a proof that the Yadus had gained a victory over Tirindira, and gave a part of the booty to the singers; but there is no proof whatever of the correctness of this interpretation, which Zimmer shows to be most unlikely. Yadu princes must be meant by Tirindira and Parsu, though Weber thinks that the singers were Yadus, not the princes. The latter he holds to have been Iranian, and he thinks that in this there is evidence of continual close relations between India and Iran. This is perfectly possible, but the evidence for it is rather slight.

[Macdonell and Keith, *Vedic Index*]

Tirita : Is found in the Atharvaveda in the adjectival derivative *tiritin* used of a demon, and presumably meaning adorned with a tiara.

[Macdonell and Keith *Vedic Index*]

Tirthankara see also Jaina Tirthankara Tradition (parampara) for more detailed study.

Tirthankara : Ford maker, founder of sacred sect or religion. Jain religion has a chain of twenty four Tirthankaras.

According to Jaina concept the period of time comprises two cycles, namely, *utsarpini*, i.e., ascending, and *avsarpini*, i.e. descending. During these periods in each of these two cycles, twenty-four *Tirthankaras* come into existence. They are so called because they are to become the founders or establishers of a sacred order of the Jaina faith (*Dharma Ttrtha*). They are also named Arhats or Arihantas as they are worthy of adoration even by the gods. In the past, according to Jaina belief, infinite series of twenty-four *Tirthankaras* had come into existence and in the future also similar *Tirthankaras* are bound to appear. From their very birth such souls are gifted with superb knowledge, being highly meritorious and fortunate. They forsake all pleasures, wealth and take to serious asceticism. After such severe austerities they acquire a spirit of equanimity and attain a status of *vitaraga* when they will have no hatred or attachment to anyone and become omniscient. They are also called *Paramatmas* and were of two kinds—*Jivanamuktas* and *Videhamuktas*. The former are those who have uprooted and destroyed four *ghati-karmas*, namely, *Jnanavarniya, darsana-varniya, mahaniya and antataraya*, who obstruct the develpment of a soul's inherent attributes. The *Videhamuktas* are those who are also known as Siddhas, and are known to have eliminated four more *karmas* called *aghati, viz., nama, gotra, ayusya* and *vedaniya* these *Jivanamukta paramatmas*, by means of their speech, undergo the tribulation of being scorched by the triple heat of miseries in the shape of disease, anxiety and worry. Thereafter, they are in a position to give or reveal their meassage of universal peace, enable people to realize true happiness dispel ignorance and attain imperishable bliss or emancipation (*moksa*). The Jainas consider that the principles of their faith, having been established by Vitaraga, namely, by souls who have no attachment and who are omniscient (*sarvajna*) are of universal appeal and founded on imperishable truth.

A history of these *Tirthankaras* was written by a Jaina general Camunda Raya in his work *Camunda Raya Purana* in A.D. 978. They may be distinguished briefly as follows :

Adinatha or Rsabhanatha. He is regarded as the founder of the Jaina faith. His symbol is a bull and the *Dharmacakra* and the tree under which he attained perfect knowledge (*Kevala Jnana*) was the Nyagrodha (Indian Banyan) tree. His Yaksa is Gomukha (Bull-faced) and the Yaksini, Cakkesvari or Apraticakra (Deity of the Wheels). Besides him, in his images, appear the two worshippers, Bharata and Bahubali (s.v.).

Ajitanatha (Saptaparna). His symbol is the elephant (*Gaja*) and his special tree is the Kevala Vrksa. His Yaksa is Mahayaksa and his Yaksini, Ajitavala. He stands in the *khadgasana*—standing with his two arms let loose by his sides. Sagaracakri is his cowribearer.

Sambhavanatha. His symbol is the horse (*turaya*—Skt *turagat*). His Yaksa and Yaksini are Trimukha and Duritari Devi. His special tree of knowledge is the Sala (Shorla Robusta) and his cowribearer, Satyavirya. His parents were Drdharaja and Susena, king and queen of Sravasti where he was born.

Abhinandana Natha. His emblem is the monkey, his tree Piyala or Vesali and his Yaksa, Isvara and Yaksini, Kali. He was born at Ayodhya where his father was king Svayamvara and his mother, Siddhartha.

Sumatinatha. His symbol is the *Kraunca* bird or, according to some texts, a red goose. His tree was Priyangu and his attendants (Yaksa-Yaksini) were Tumbaru and Mahakali. He was born at Sakett (Sialkot) where his father, Megharatha and his mother, Mangala, were the rulers.

Padmaprabha. His symbol is a red lotus, his knowledge tree, the Chhatrabha, his attendants Kusuma and Syama, his cowribearer Yamadyati. His father was king Susima who ruled at Kausambi where this *Tirthankara* was born.

Suparsvanatha. His symbol is the Swastika (s.v.) and serpents, with hoods varying from five to nine, his tree is Sirisa and his attendants, Matanga and Santi. He was born at Banaras where his father, Supratistha and his mother, Prthvi, were king and queen.

Candraprabha. His emblem was the moon (Candra) or the crescent and his tree the Naga or Nagakesara, his attendant, Vijaya and Bhrkuti (Jyalamalini), his cowri-bearer, Danavirya. He was born at Candrapuri in the Benaras district where his father was the ruler.

Suvidhinatha. Also called Puspadanta. His emblem is considered by some to be a dolphin or crocodile (*makara*) or a crab. His attendants were Ajita and Sutari Devi (or Mahakali). He was born at Kakandinagara where his parents Sugriva and Rama were the rulers.

Sitalanatha. He was born of Ksatriya parents, as usual, his parents being Drdharatha and Sunanda, monarchs of Bhadrikapura where he was born. His attendants were Brahma and Asoka, his emblem the Asvattha or Srivatsa and his tree Bilva.

Sreyamsanatha. His attendants were Yakseta and Manavi (or Gauri), his tree Tubara or Tindaka, and his cowri-bearer,Vasudeva. He was born at Sarnath where its rulers were his parents, Visnu and Visnudri. His emblem is the rhinoceros.

Vasupujya. His symbol is the buffalo, his tree Patalika or Kadamba, his cowri-bearer,Dirpista-Vasudeva and his attendants, Kumara and (modern Bhagalpur) where they ruled.

Vimalanatha. His symbol is the boar (*varaha*), his attendants Sanmukha and Vairoti or Vidita, his tree, the Jambu (black-berry) and he was born at Kampilya (modern Kampil in the Farrukhabad District). This South Pancala capital was ruled by his parents, Krtavarman and Suramya.

Anantanatha. His symbols are the hawk (Svetambara) and the bear (Digaṃbara), his goblin servers are Patala and Anantamati or Ankusa, his tree, the Asvattha (s.v.) (Ficus Religioso) and fly-whisk bearer, Purusottama—Vasudeva. His birth-place was Ayodhya whose king was his father Simhasena and his mother was Jayasyama.

Dharmanatha. His symbol is the thunderbolt (*vajra-danda*), his Yaksa attendants, Kinnara and Kandarpa, and his fan-bearer, Pundarika Vasudeva. His enlightenment tree was Dadhiparna, or Sapta-cchada. His birth-place was at Ratnapura where his parents, Bhanu Raja and Suvrata were the sovereigns.

Santinatha. His emblem is a deer, his Yaksa servants, Kimpurusa and Mahamasi or Garuda and Niravani (according to the Svetambaras), his fly-whisk bearer,Raja Purusa Datta. He was born at Hastinapura where ruled his parents, Visvasena and Acira.

Kunthanatha. His symobl was the goat, his Yaksa servers were Gandharva and Bala or Vijaya (Digambara), his fan-carrier, Kunala and his tree, the Tilaka-taru. He too was born at Hastinapura where ruled his parents, Sivaraja (also known as Saurya, Surasena) and Sridevi.

Aranatha. His emblem was either Naudyavrta (a type of *svastika*) or a fish, his, Yaksa servants, Yaksendra and Dharani Devi, his fly-whisk server, Govinda Raja and his birth-place was also Hastinapura. Its rulers were his parents, Sudarsana and Mitrasena.

Mallinatha. His symbol was the water-pot (*Kamandalu*), his Yaksa attendant, Kubera and Dharanai (or Aparajita), his fly-whisk carrier, king Suluma and his tree was Asoka. He was born at Mithila, where its rulers were his parents, Kumbha and Prajavati.

Munisuvrata. His symbol was the tortoise, his Yaksa servants, were Varuna and Naradatta, his fly-whisk carrier, Ajita and his tree was the Campaka. He was born at Rajagrha where its sovereigns were his parents, Sumitra and Soma or Padmavati.

Naminatha. His symbol was blue lotus or the Asoka (Digambara view), his Yaksa servants were Bhrkuti and Gandari (or Camundi— Digambara view), his cowri-bearer,Vijaya Raja, and his tree, Bakula. His birth-place was either Mithila or Mathura where ruled his parents. His mother was Vappila or Vapra.

Neminatha. His emblem was the conch-shell (*Sankha*), his Yaksas, Gomedha and Ambika (or Dig., Kusmandini), his fan-carrier, king Ugrasena, and his tree, Mahavenu or Vetasa. He was born at Dvaraka (Sauripuri) where his parents, Samudravijaya and Sriyadevi, were the rulers. This *Tirthankara* is claimed to have been a cousin of Sri Krsna and Baladeva (Balarama).

Parsvanatha. His emblem is a snake, whose hood, varying from three to eleven, served him for a canopy. His Yaksa servants were Parsva (or Vantana or Dharanendra) and Padmavati, his tree either the Devadaru or Dhataki, and his fly-whisk bearer, Ajitaraja. He was born at Banaras where its sovereigns were his parents, Ajitaraja. he was born at Brahma.

Mahavira. Also known as Vardhamana. His symbol was a lion, his Yaksas were Matanga and Siddayika, his cowri-carrier, Srenika or Bimbisara and his trees, the Sala (Shorca Robusta).

There are slight variations in the description of Tirthankaras, as mentioned at other places. But have some common features in respect of their lives; they were without exception the sons of kings and queens, each had a *kevala* tree, they had two Yaksa attendants, a Yaksa and his wife, and a fan-bearer, always a king. None was born in the south. Among all these twenty-four excepting the last two, the rest were not historical. Of all these, twenty-one are claimed to have attained *nirvana* in a standing pose (*kayotsarga*) while only Rsabhadeva. Neminatha and Mahavira reached that stage in the *padmasana* seated posture. While seated the *Tirthankaras* have invariably their legs crossed in front, the toe of one resting near the knee of the other leg, the right hands being placed on the lap of the left and both palms facing upwards. This became so stereotyped a posture that, but for the characteristic symbol carved on the pedestals of their images, it would be very difficult to identify any of the *Tirthankaras.* The Svetambara *Tirthankara* images are often robed, decorated with jewels and wear crowns while those of the Digambaras are nude and without any ornamentation. Over the heads of these *Tirthankaras* there is invariably an umbrella., ringed by a halo and at the base of the pedestal (*asana*) are the figures of the nine planets (*navagrahas*)(s.v.). To the right of the *Tirthankara* stands the Yaksa and to his left, the Yaksini, and between these two, occasionally appears a deity called Vidyadevi (s.v.). The pedestals are also ornamented with teh eight auspicious marks, namely, parasol (*chassa*), flag (*dhvaja*), fly-whiks (*ramara*), *svastika*, mirror (*darpana*), and powder flask and the throne (*simhasana*). (R.N. Saletore).

[Jinasena, *Uttarapurana*; Hemacandra, *Abhidhana-cinitamani*; Camunda Raya, *Camunda Raya Purana;* Anderson, *Catalogue of the Indian Museum*, pt. II; Mrs. Stevenson, *The Heart of Jainism;*

Jain, C., *The Tirthankaras of the Jaina Religion*, 1925; See for detailed study K.L. Chanchreek and Mahesh Jain, *Encyclopedia of Jain Religion* 14 vols; Ramachan-dran, T.N., *Jaina Monuments and Places of First-Class Importance; Vividha Tirtha;* Jacobi, H., *On Mahavira and His Predecessors;* Saletore, R.N., *Encyclopedia*]

TIRTHAYATRA PARVAN : The episode relating to the pilgrimage to the sacred places, tirthas by the Pandavas is the 36th of the minor parvans of Mahabharata, namely tirthayatra.

Bhimasena, Nakula, and Sahadeva lamented *Arjuna; Sahadeva* suggested to move from the *Kamyaka* wood (III, 80). then came the *devarshi Narada* who, at the request of *Yudhishthira*, told them what the *brahmarshi Pulastya* had formerly said to *Bhishma* about the merits of circumambulating (*pradakshinan yah kuruts*) the earth for the prupose of visiting the *tirthas*, when *Bhishma* was engaged in a *pitrya vrata at Gangadvara* (resorted to by *devarshis, gandharvas*, and gods) in the company of *munis*, and made oblations to the *pitrs*, gods, and *rshis*) (II, 81). At *Bhishma's* request *Pulastya* explained the qualities of a person who will acquire merit by visiting *tirthas;* he and that the costly sacrifices, which only kings and very rich men are capable of affording, are not of greater merit then sojourn in *tirthas*, which even the poorest may accomplish—Then he first described *Pushkara* (q.v.)—Then he enumerated a great many of tirthas and the merit of visiting them. Kurukshetra, where one may bath in it, specially in *Ganga* is equal to *Kanakhala* and in *Prayaga*, which is the most excellent. A bath in Ganga removes 100 sins. In Kratyuga all the tirthas were sacred, in the *Tretayuga Pushkara* alone, in the *Dvapara Kurukshetra*, in the *Kaliyuga Ganga*. In *Pushkara* one should practise austerities, in *Mahalaya* one should make gifts on the *Malaya*, one should ascend the funeral pyre, in *Bhrgatunga* one should kill oneself by fasting; bathing in *Pushkara Kurukshetra, the Ganga, and Magadha* one purifies seven generations of one's race upwards and downwards, etc; as long as one's bones line in contact with the water of the *Ganga*, so long does one live, honoured in heaven. *Pitamaha* has said that no *tirtha* is equal to the *Ganga*, no God to *Kecava*, and none is superior to brahmans. In these *tirthas* have bathed the *Vasus*, the *Sadhyas*, the *Adityas*, the *Maruts*, the *Acvins* and the *rshis*, who are equal to gods. Only men of piety and learning are able to visit these *tirthas* on account of their purified senses, their belief in gods, and their acquaintence with the *Vedas*. (End of *Pulastya's* discourse, in which Yudhishthira sometimes is addressed instead of Bhishma). *Narada* continued: Then *Pulastya* disappeared, and *Bhishma* (who understood the *sastras*, at the commed of *Pulastya* wandered over the earth and ended his *tirthyatra* at *Prayaga*. The man that so walks about the earth is rewarded after death as much as for 100 horse sacrifices. "So wilt thou *Yudhishthira* obtain the eight-fold (*ashtagunam*) *dharma*, as *Bhishma* did before, and because thou wilt lead the rshis, thy merit will be eight-fold : those *tirthas* are infested by *Rakshasas*, and no king, save thyself, has gone there. The foremost of rshis are always there and expect thee: *Valmiki, Kasyapa, Atreya, Kundajathara, Vicvamitra, Gautama, Asita Devala, Markandeya, Galava, Bharadvaja, Vasishtha, Uddalaka, Caunaka* with his son, *Vyasa, Durvasas*, and *Jabali*. With them do thou visit these *tirthas*. The great *rshi Lomasa* will come to thee, do thou follow him and me to these *tirthas*.''

Then *Narada* disappeared and *Yudhishthira* spoke to the ascetics of the *tirthas* While *Dhaumya* was speaking thus *Lomasa* arrived and told that *Arjuna* had obtained *Brahma- ciras* (b), learnt the *Gandharva Veda*, etc. (III, 91). *Lomasa* said that *Arjuna* had asked him to cause *Yudhishthira* to visit all *tirthas*, like *Manu* and other *rajarshis*,and protect him form the *Rakshasa* as *Dadhica* had protected *Indra* and *Angiras* had protected the *Sun*. *Lomasa* had twice before visited the *tirthas*. At the command of *Lomasa*, *Yudhishthira* caused the citizens, brahmans, and *Yatis*, who were not able to endure the privations of the journey, to return to *Hasti-napura*, where *Dhrtarashtra* gave them their proper allowances form affection for *Yudhishthira*, and *Yudhishthira* with only a small number of brahmans abode for three nights at *Kamyaka* cheered by Lomasa (III, 92). The brahmans, who dwelt in the woods, prevailed upon *Yudhishthira* that he allowed them to partake of the *tirthayatra*. Just when they were about to start, *Vyasa*, *Parvata, and Narada* came to Kamyaka, and caused them not only to fulfil human vows by purifying the body, but even divine vows by purifying the heart, that it might be free from evil thoughts and harbour only friendly feelings towards everybody. When those celestial and human rshis had performed the usual propitiatory ceremonies, and when they had worshipped the feet of *Lomasa*, *Dvaipayana*, *Narada*, and the *devarshi Parvata*, *the Pandavas* and *Krshna* started towards the east with Dhaumya and the ascetics on the day following Margasirshi, when *Pushya* was in ascendance, dressed in bark and hides, with matted locks, cased in mail, and armed with swords, etc., with *Indrasena* and other attendants with some fourteen (*paricaturdacaih*) chariots and a number of cooks (IIII, 93). As Yudhishthira asked why he who is virtuous is unhappy, and his enemies who are sinful, happy, *Lomasa* said that sinful men often prosper in consequence of their sins, but at last they are overtaken by destruction, even as in the *devayuga* the *Daityas and Danavas* (*Asuras*), who practised vice (*adharma*) and did not visit the trithas, for a time prospered by their sin and vanquished the gods, who practised virtue and visited the tirthas; at last, when the good qualities, prosperity, etc., left the Asuras and went to the gods, while bad qualities, adversity, etc., came to the *Asuras, and Kali* possessed them, they were overtaken by destruction. *Nrga, Cibi, Aucinara, Bhagiratha, Vasumanas, Gaya, Puru, and Pururavas* had by practising ascetic penances and visiting tirthas, etc., obtained fame and wealth, etc., and so would Yudhishthira, and as *Ikshvaku* with his sons, etc., and *Mucukunda, Mandhatr*, and Marutta, and the gods and devarshis obtained fame by the power of asceticism, so would *Yudhishthira*, while the *Dhartarashtras*, enslaved by sinfulness and ignorance, soon would be extermined (III, 94)—$ 379 : The *Pandavas* with their followers, proceeding from place to place, at last arrived at *Naimisha*, and thence to the *Gomati*, etc. Thence they came to the hermitage of *Agastya, and dwelt in* Durjaya (*i.e. Manimati*, the city of *Vatapi*); there asked by *Yudhishthira Lomasa* told: *to take bath with* his brothers and *Krshna*, and they bathed in *Bhrgus tirtham* (c) and gratified the gods and *Pitrs*, *Yudhishthira* blazed forth in brighter effulgence and became invincible. At the request of *Yudhishthira Lomasa* related how *Agastya* drank up the Ocean. Then *Yudhishthira* proceeded to the rivers *Nanda and Aparananda* and the *Hemakuta* (b. of *Rshabhakuta*) mountain. Having, at the command of *Lomasa*, bathed in *Nanda*, they proceeded to the river *Kausiki* (c) with the hermitages of *Viswamitra* and of *Kacyapa* (*Kashyapa*), the father of *Rshyacrnga* $ 391 : At the request of Yudhishthira Lomasa told the history of *Rshyasrnga*. Starting from *Kaucika*, *Yudhishthira* in succession repared to all the sacred shrines (*ayatanani*) and came to the sea where the *Ganga* falls into it, and bathed in the centre of 500 rivers. Then they proceeded by the shore of the sea towards the *Kalinga* country. *Lomasa* said : Here is the river *Vaiterani*, Yudhishthira felt as if he were carried off from the region of men, and beheld all worlds, and heard the reciting of Vaikhanasas, whom Lomasa declared to be at the distance of 300,000 yojanas. ordered him to be silent, as this was the divine forest *Svayambha* (*Svayambhuvo vanam*); taught by *Lomasa* the words to be recited *(Om namo visva-guptaya*, etc. *Yudhishthira* mounted the alter of *Kacyapa* and bathed in the sea ; then he went to the *Mahendra* mountain and spent the night there (III, 114). *Lomasa* told *Yudhishthira* the names of the asceties (*Angirases, Vasishthas, Kacyapas)*, and he with his brothers, paid a visit to them. Akrtavrana, a follower of *Rama Jamadagnya*, told him when Parsu Rama appeared, and that the following day was the 14th : At the request of *Yudhishthira*, *Akrtavrana* related the story of *Arjuna Kartavirya*, and *Jamadagni*. On their journey to the *tirthas* they bathed in holy stream, and thence reached to *Godavari* and to the sea (in the *Dravida* country); then to *Agastyatirtha* and the *Naritirthas*, where they heard of and praised the deed of *Arjuna*, and gave away thousands of cows, and by and by they reached *Curparaka* where they saw the altar of *Rcika*'s son surrounded by crowds of ascetics, and the shrines of the *Vasus*, of the hosts of the *Maruts*, of the *Acvins*, *Vaivasata*, *Aditya*, *Dhanecvara*, *Indra*, *Vishnu*, *Savitr*, *Bhava*, *Chandra*, *Divakara* and of the lord of waters (Varuna), and of the host of *Sarasvati*,of *Dhatr*, of the Pitrs, of Rudra with his host, of Sarasvati, of the host of *Siddhas*, etc., and then returened to Curporaka, and form this *tirtha* at the sea they came to *Prabhasa*,where they offered libations to the *Pitra* and gods, and where *Yudhishthira* practised for twelve days, subsisting upon air and water, and performing ablutions day and night, surrounded by fires kindled on all sides. There came to them *Balarama*, *Krishna*, *Camba*, etc., *Karshni*, the grandson of *Cini*, and other *Vrashnis*, and heard what had happened to them, and wept when they saw the *Pandavas* so exceedingly lean. *Satyaki*, citing *Caibya*, *etc.*, who did the work for *Yayati*, recommended that *Rama*, *Krshna*, *Pradyumna*, *Camba (b)*, himself, *Aniruddha*, *Gada*, *Ulmuka*, *Bahuka Bhanu*, *Nitha*, the young hero *Nicatha*, *Sarana*, and *Carudeshna* should lead the united army of the *Vrashnis*, *Bhojas*, *Ardhakas*, *Sattivatas*, and *Curas* against the *Dhartarashtras* and kill them in battle, and that *Abhimanyu should* rule the earth until *Yudhishthira* had fulfilled his vow. *Krshna* said that the *Pandavas* would never accept the sovereignty unless it were won by their own prowess, and *Yudhishthira* assented to the words of *Krshna*, *saying*, *that as* Krshna alone knew him, so he alone knew *Krshna*, who would parceive when the time had come for bravery, and he and *Satyaki* would then defeat *Suyodhana*. Then the *Yadus* returned home, and the *Pandavas* continued their journey accompained by *Lomasa*, and came to the river *Payoshni*. *Lomasa*, spoke of sacrifices that had formerly been performed at the *Payoshni*; he who bathed in the *Payoshni* would obtain the same lokas as *Gaya. Having bathed in the* Payoshni they went to *Vaiduryaparvata* and *Narmada*, where they according to the exposition of *Lomacsa*, visited all the *tirthas*, and shrines, giving gifts to the brahmans by thousands. *Lomacsa* said that this was the junction between the *Treta* and *Dvapara* age, where a person is freed of all his sins, and that here was performed the sacrifice of *Caruati. Yudhishthira* wished to hear about it. *Lomasa* recommended to *Yudhishthira* to visit the above-named lake, and *Sikataksha* and the *Saindhava* wood, and Pushkara (reciting the hymns of *Sthanu, this being the junction of the Dvapara* and *Treta*, etc.), and *Arcikaparvata*. Here the rshis eat rice boiled in milk. Here (?) is the *Yamuna, where Krshna performed austerities; there is the holy spring of* Indra, where *Dhatr, Vidhatr, and Varuna* rose upwards. In the *Yamuna, Mandhatr* and *Somaka Sahadevi* performed sacrifices. When they arrived at the hermitage of *Cvetak*etu (who, with his sister's son *Ashtavakra*, was the best in that *yuga* of those conversant with the sacred lore (*brahmakratam*), where *Cvetaketu* beheld the goddess *Sarasvati* in her human shape and spoke unto her, "may I be endowed with the gift of speech," *Lomasa* related : *Lomasa* pointed out to *Yudhishthira Samanga* [or] *Madhuvila*, where Indra, after the slaughter of *Vrtra*, became purified from all sins, *Kardamila, Mainaka* the *Kanakhala* mountain, *Ganga*, the lake *Punya*, the mountain *Bhrgutunga*, *Ushniganga* the hermitage of *Sthulaciras*, and that of *Raibhya* : Questioned by *Yudhishthira, Lomasa* related the *Yavakritopakhyana* : They had soon passed the mountains *Ucirabija, Mainaka, Cveta*, and *Kalacaila*, and saw the seven-fold *Ganga*. Here was the playground of the gods marked with their footprints. Now they should procceed to the mountains *Kalacaila, Cveta*, and *Mandara* : protected by *Kubera*, etc., and by *Yatudhanas*, these mountains are difficult to ascend. There are also other followers of *Kubera*, cruel and friendly (*Raudra Maitrac ca) Rakshasas. Lomasa* asked *Varuna, Yama, Ganga* ("the daughter of the mountain", *Yamuna*, the mountain, the *Maruts*, the *Acvins*, the rivers to vouchsafe. *Yudhishthira* safety from gods, *Asuras*, and *Vasus, and the mountains.* Yudhishthira recommended them all to practise here the utmost cleanliness, and asked *Bhima* to proctect *Krshna*, who, in times of danger, even if *Arjuna* were present, ever sought protection from *Bhima*.

[Sorensen, *Mahabharata Index*]

TIRUCIRAPALLI : Earlier name of modern Trichinapoly, Tamil Nadu. Its ancient name in the hymns of Tirujnanasambandhar and others as well as in an inscription of the 11th century A.D., was Cirapalli. During the Vijayanagara period it came to be called Tirucirapalli although its old name was not completely forgotten. Behind the immense boulder, on which is shrine of the deity Ucchi Pillaiyara and on its top is an overhanging rock which has a cavern with some early vestiges of Jaina faith. In two or three places on the ledge of this rock have been read the world Kamttuhu (for Kamttuh) interpreted as a Sanskritized Telugu expression for an enemy and supposed to have been one of the titles of a king called Gunabhara. In one or two other places may be seen the words Tamccharaka (one who captured Tanjore). Both of these expressions have been supposed to be the titles of the Pallava king Mahendravisnu, called Gunabhara, according the *Periya Puranam* and he is believed to have been converted to Saivism from Jainism by the saint

Appar (s.v.). these marks are supposedly made after his conversion, signifying his hatred for his old faith. If indeed these were the symbols or indications of Mahendravisnu's antipathy to his former Jaina faith, one wonders why they should have been expressed in such a crude and primitive manner instead of the regal manner in which a king like him could well have done. (R.N. Saletore)

[Ramachanaran, T.N., *Jaina Monuments and Places of First Class Importance, Proceedings of the All India Jaina Conference,* 1944; In Saletore's *Encyclopedia*]

Tirumular : Well known Tamil saint, though his date is uncertain. He has been ascribed to the early years of the Christian era, which is still doubtful. He has been credited with the authoriship of *Tirumantiram* and he seems to have made no distinction in his work between the *Vedas* and the *Agamas.*

[Dikshitar, V.R.V., The *Lalita Cult, p..72.*]

Tiruparattikunram : According to Saletore: This also known as Jina Kanci is one of the four seats of Jaina learning among the Digambara Jainas. The other seats were Killapura (Kolhapura s.v.) Penukonda and Delhi. This place is associated with Akalankas for he according to a local tradition, said to have preached in a local Jaina Village of Tiruppanmur about twelve miles from Kanci. The shrine of this place has also been linked with the memories of Jaina *gurus* like Candrakirti (A.D. 1199) Anantavirya Vamana, the former's disciple, Mallisena Vamana and the known for its paintings of three Jaina *Tirthankaras,* Rsabhadeva or Trailokyanatha, Vardhamana or Mahavira, and Dharmadeva (Dharma natha). The paintings depict the main incidents in the lives of these Jaina celebrities. They appear on the ceilings of the *mukha-mandapa* and the *sangita-mandapa* of the Vardhamana or Trailokyanatha temple. The paintings are in colour and are arranged in convenient groups.

[Ramachandra., T.N., *Tiruparattkunram and* Its *Temples,* Madras Museum, 1934, pls. VI-XXX, 188 of 1901; 45 of 1890; Saletore, B.A., *Medieval Jainism;* Saletore, R.N., *Vijayanagara Art* and *Encyclopedia*]

Tiruvalluvar : He was a very famous Tamil poet well known for his renowned poem, *Kural* or *Muppal* which was publicized in the presence of forty-eight poets in the court of the Pandyan king Celiyan II (*Puram.,* 21). That assembly unanimously approved of it. In that gathering it has been said that another poet, Kapilar, was present and that he had married the daughter of Karikala Cola (of *Padiruppattu,* 61-70). If this had been indeed the case,then he cannot be assigned to A.D. 100-30 (Kanakasabhai, *TheTamils 1800 Years Ago,* p. 200) but, as Karikala Cola can be ascribed only to the 4th century and not earlier, he can be placed only either in the last quarter of the 4th or the first quarter of the 5th centuries. The *Kural* became so popular that it inspired ten commentaries, the most popular being the one written by Pari-mel-Alakar, (*Silappadikaram,* XXI, 3-4).

[*Puram, Padirup-pattu;* Tiruvalluvar, *The Kural-Tirukural* (ed., and trans.) Dikshtar, V.R.R., Madras, 1919; *Silappadikaram;* Kanakasabhai, V. Saletore, R. N., *Encyclopedia*)

Tiruvonam : This is also known as Onam, famous feast in Kerala. It occurs when the 22nd asterism is in the lunar mansion. Its importance has given currency to a proverb that one should make merry during this festival even at the risk of selling ones property. It is celebrated to commemorate the glorious reign of king Bali, the Asura, who is believed to have lieved a most virtuous life and how he was outwitted by god Visnu, forms the legend of the *Vaman Avatara*. This festival falls in the first month of every Malayalam year (August-September) and is confined to four days, which are marked by merriment and games like *kuzhi-pandu* (pit-ball), *kayyamkali* (boxing), *kittiyum-pullum* playing with wooden pieces four to five inches by placing them in small pits by sticks about a foot in length, a game usually played by children between ten and fifteen years; *Attakalam* (prizering), *Kilian-thattu* (a game of planes) and similar pastimes.

[Balaratnam, L.K., *National Festival of Kerala*. Saletore, *E.I.C.*]

Tirya : Occurs in the Atharvaeda as an epithet of Karambha, 'gruel.' It is probably equivalent to *tilya*, ' made of sesamum,' as rendered by Roth and Whitney, but *triya* is read by Roth in the Raja-nighantu as a kind of rice.

[Macdonell and Keith]

Tiryanc Angirasa : Is mentioned as seer of Samans, or Chants, in the Pancavimsa Brahmana. The name is doubtless feigned.

[Macdonell and Keith]

Tisr-dhanva : 'A bow with three (arrows),' is mentioned, as a gift to the priest at the sacrifice in the Taittirya Samhita and in the Brahmanas.

[Macdonell and Keith]

Tisya : Occurs twice in the Rigveda apparently as the name of star, though Sayana takes it to mean the sun. It is name of a lunar mansion.

[Macdonell and Keith]

Tisya (Kaliage) : The fourth *Yuga* (Age). The *Treta* was the second and the rest were the Krta, Dvapara and Kali. (s.v. Yuga).

[Shama Sastri, *The Vedic Calender*, I.A., 1912; ibid., *Drapsa-The Vedic Cycle of*]

Titau : It is found in the Rigveda denoting a 'sieve,' or perhaps 'winnowing fan,' which was used for purifing corn (*saktu*).

[Macdonell and Keith]

Tithi : As the name of a lunar day, the thirtieth part or a lunar month of rather over twenty-seven days, is only found in the later Sutras, being completely unknown to the Brahmanas, in which the only day is the natural one.

[Macdonell and Keith]

Tittira, Tittiri : Is the name of the partridge in the later Samhitas and the Brahmanas, being presumably an onomato-poetic formation. The bird is described as having variegated plumage (*bahu-rupa*). It is usually associated with the Kapinjala and Kalavinka.

[Macdonell and Keith]

Tiyar, Tiar : A Dravidian boating and fishermen tribe. Sometimes classified as Mallah. According to Risley they are found in eastern parts of India.

[Crooke, Risley]

Toda : Appears once to denote a 'goad' in the Rigveda, but more often it is an agent noun meaning impeller.' Geldner considers that in one passage the sense is wielder of the rod of punishment (later *danda-dhavà*)—that is, 'prince.'

[Macdonell and Keith]

Toda : A polyandrous tribe of the Nilagiri where in A.D. 117 Punisa, a general of the Hoysala king Visnuvardhana Bittideva frightened" them (E.C., IV, Ch. 83, p. 10). This implies their existence from the 12th century. Todas are scheduled ribes and gather products from forests.

[River, W.H.R., *The Todas*, London, 1906; Saletore, B.A., *Medieval Jainism*]

Todaramalla (Raja Todar mal) : A noted Hindu Finance Minister of Akbar (A.D. m 1556-1605). He was a devout Khatri Hindu from Oudh and, though he also served the Grand Mughal as a general in the Khyber and Peshawar regions, he is primarily known for his financial administration and land reforms, which he had based largely on those of Sher Shah but had them adapted to suit local conditions. He caused a detailed land survey with elaborate calculations in respect of the average land produce and the shares from it due to the State. He devised settlements or contracts with land holders in the initial stages but later changed them for longer periods. His visit to Tirupati is commemorated in three images, one of himself, and the other two of his father and mother. They are found in the *dhvaja stambha* cell of the Srinivasa temple there (*M.A.R.* for 1920, p. 17). His family, remembered in inscriptions, was known in Vijayanagara. Ramayamatya, son of Timmamatya, of the Todaramalla family, gave an exhibition of his skill in music before the great Regent Rama Raya (A.D. 1542-65), who took "great pleasure on the *vina* and music. (*E.C., XII, Ck* 39, p. 84) and wrote at the Regent's directive a treatise on music called *Svaralekhakalanidhi* (Rangachari-Kuppusawami; *Triennial Cat., of Sanskrit* MSS for 1910-15, I. p. 495).

There is much on Todarmal in the Mughal history as a finance and revenue administrator and even quoted for his expertise in land revenue records.

[*The Sources of Vijayanagara History;* Qanungo, A.K., *Sher Shah;* Smith V.A., *Akbar the Great Moghul;* Rangacharya, *Topographical Lists,* II; M.R.R. 1920. Saletore, R.N. *Encylopedia*]

TOKA : Denotes children or descendants generally in the Rigveda and later. The word is often joined with Tanaya.

[Macdonell and Keith]

TOKMAN : Neut., denotes in the Rigveda and later the green shoots of any kind of grain. In the Aitareya Brahmana reference is made to the shoots of rice (*vrihi*), large rice (*manhavrthi*), panic seed (*priyangu*), *and barley* (*yava*).

[Macdonell and Keith, *Vedic Index*]

TORANA : In Hindu architecture an arch, a gateway. It was of various types : circular, semicircular, supported by two pillars, ornamented with sculpture, a *makara* type a gateway. It has also been applied to a peg employed in marriage ceremonies. Fragments of Sunga *toranas* have been traced at Besnagar, Kosam, Bhita, Gharwal. Amin (Karnal District). Yaksa statuettes adorned the crowns of *toranas* at Sanchi (Coomaraswamy, *History Indian Art*, pp. 32, also fig. 53, pl. xv). This type of *torana* of the first century B.C., found at the entrance of stupa I at Sanchi, especially in the north, is crowned with three architraves, fully ornamented with sculptures of incidents from the *Jatakas*, flanked by figures of seated lions, and interspersed with elephants carrying riders.(of. fig. 53, Coomaraswamy, op. ciit., pl. xv). At Bharhut, *torana* pillars are adorned with elephant designs and figures of *yaksinis* (s.v.) or dryads, placed at the extremities leaning against decorated foliage. (*Ibid.*, p. 155), but this is doubtful for in India architecure has rarely, if at all, been influenced by external influences and least of all by the Japanese variety. The *torana* continued to be an ornament in Indian architecture not only to the 12th century but even much later. A highly ornamented *torana* appears on the gateway of the city at Dabhoi (C.A.D. 1100), adorned with floral and imagery designs on bothsides of the entrance, while the top where the *torana* should really have been, is graced with a simple *torana* inscribed with geometrical and floral designs (*Ibid.*, fig., 250, pl.

lxxvii). It continued as an architectural embellishment in Bijapur where was found a *makara-torana*, comprisings caitya-windows, enshrining figures of dancers, and images of deitics, emanating through the mouths of two open-mouthed standing *makaras*, which have a touch of the elephant in their designs (*Ibid.*, fig. 249). That the *torana* must have been known in India from the 4th century B.C. can be observed from Kautilya, who refers to it more than once. He tells us that, in constructing forts, in regard to the first floor, there should be atop support of ornamental arches (*tornasirah*) projecting as far as two *hastas* (cubits). (Kautilya, *Artha*, Bk. II, ch. III, p. 52 text, p. 53). (R.N. Saletore)

[Acharya, P.K., *Dictionary of Hindu Architecture*, pp. 246-54; *Kamikagama*, L, LV; *Suprabhedagama*, XXXI; *Ramayana*, I, II, III, V; *Matsya Purana*, ch 264 (15); *Vayu Purana* pt. I, ch. 39 (36, 51 60); *E.I.*, IX, pp. 77. 72;); *E.C.*, *VIII*, Mg 47; Fergusson, *History of Indian and Eastern Architecture;* Brown, Percy, *Indian Architecture* (*Buddhisi and Hindu*). In Saletore, R. N., *Encyclopedia*]

Tosalaka : An athelete and boxer who was killed by Krishna in the public arena in the presence of Kansa.

[Dowson]

Tosali : Famous historical place. The Tosalia of the Asokan edicts (Kalinga Rock Edict I) where one of his viceroys was stationed. It is apparenay the Tosalei of Ptolemy. It seems to have been divided into two parts, northern (*uttara*) and southern (*daksinha*) (E.I.,IX 286), but their precise areas and boundaries cannot be correctly or positively determined. Tosali (identical with Dhauli) survives in the Puri district of Oriss and must have been included in the Uttara Tosali which comprised the districts of Pancala, Vibhyudaya and Sarephara (*E.I.*, IX, 3, 6) and its centre has been located in Balasore district, Orissa (E.I., XXIII. 199). Compared with this, the Daksina Tosali or Tosala seems to have been more extensive, stretching up to Kongoda (Ganjam) which was a *mandala* in it (E.I. VI, 141, 21).

[*Indian Culture, (I.C.)* XIV, pp. 130-31. Saletore, R. N., *E.I.C.*]

Tottra : A 'goad' for driving cattle, is mentioned in the Satapatha Brahmana (xii. 4, I,. I0).

[Macdonell and Keith]

Trai-dhatva : ('Descendent of Tridhatu,') is the patronymic of Tryaruna in the Pancavimsa Brahmana (xiii. 3, I2).

[Macdonell and Keith]

Traikuta : A mountain, a dynasty, a people, a temple, a horse, a region a deity.

(1) The Traikuta mountain, implying, three peaks, is referred to in the *Mahabharata*. It relates how Ravana, in order to slay Rama, crossed the Traikuta and Kala mountains by air and first saw a vast expanse of water filled with conventional crocodiles (*makaras*), then crossing the ocean, reached Gokarna where he met Marica. (*Mahabharata, Vana Parva*, pp. 814-15, Roy's ed.) thus, according to this direction, his Traikuta mountain must have been to the south of Gokarna. But, according to Kalidasa, there was a Traikuta in Aparanta (north Konkan) (*Raghu.*, IV (58-59)] (*traikutaevattra uchchai*). but these two mountains are not noted later, Hemacandra called the Traikuta mountain Suvela [*Abhidhanacintamani*, bk. iv (96)]. In an inscription of A.D. 1154 it is called Trikuta (E.C., VII, Sh. 79, p. 29). There was yet another Trikuta mountain in the Kandyan territory which was conquered

by the Tamil king Jatavarman Vira Pandya and it has been identified with a peak of that name in that region, (E.R., for 1914, p. 72, Parker, Ceylon, p. 9). In inscriptions another Trikuta is mentioned (E.C., VII, Sb 79, p. 29) and in the *Bhagvata Purana* (V, ch. XV, p. 55, Dutts ed.) it is located before Sistra and after Vainkanka mountains.

[*Mahabharata;*Kalidasa, *Raghuvamsa;* Hemacandra, *Abhidhanacintamani; Visnu Purana* (Wilson's ed.); E.C., II, no, 109,VII, Sb 79; *Bhagvata Purana;* Pargiter, *I.R.A.S.*, 1894, p. 260. Saletore, R. N., *Encyclopedia*]

(2) Name of a South Indian dynasty. Epigraphic evidence points to the existence of a dynasty called the Traikuta from the latter half of the 5th century A.D. The Pardi plates of Dharasena dated A.D. 456-57 record a gift of land to Brahmana by the *Maharaja* Dharasena of the Traikuta family (*E.I.*, X, p. 54). This would imply that such a dynasty must have existed for at least some time prior to that date, though it was once suggested that this Dharasena had founded that line. (Jayaswal, K.P., *J.B.O.B.S.*, XIX, pt. I-II, pp. 101-2). It has been observed that the Traikute era might perhaps have commenced in *circa* A.D. 249 (M.A.R., 1929, p. 55). but it is known that after Dharasena, two more rulers, Indradatt and Vyaghrasena are mentioned. (*E.I.*, X, p. 52). A traikuta king, Madhavarma of the Visnukundin family, called himself the lord of the *Traikuta*-Malaya country (*E.R.S.C.*, For 1920, P. 97). Vyaghrasena issued an inscription (Surat plates), dated A.D. 490-91 from his victorious camp called Aniruddhapura (also Anurudhipura), calling himself a member of the Traikuta family (*E.I.* XI, p. 221). But whether this was identical with capital of Sopara, as stated by the lexicographer, Yadava in his work *Vaijayanti* (35), remains to be determined.

[Bhandarkar, R.G., *Trans. Int., Oriental Congress,* 1874, p. 313; *E.I.*, II, p. 220: I.A., XVIII, p. 270. Saletore, R. N., *Encyclopedia*]

(3) A Trikutesvara temple is mentioned in different places. A Svayambhu Trikutesvara temple is referred to in a grant of S.S. 1148 in Gadag-Dharwar District (Appendix, *Ins. Copied in the Bombay-Karnatak* 1926-27). There is another such temple of the same deity at Kurhatti, Dharwar District, Karnataka, which was constructed by the Mahapadhana *Malappayya* Nayaka as noted in a Calukyan grant (cf no. 233, *Ibid*. 1928-29). There was yet another Trikuta-Ratnatraya Santinatha Jinalaya in Kallugere in the Kalukani nad in A.D. 1265 (*M.A.R.*, 1918, p. 21). There was a three-turrrted temple called the Trikuta-Prasad in the immemorial *agrahara* called Kurrumbetta in the Kundi 3,000 (*E.I.*, XIX, p. 30). (Saletore)

(4) Also a horse with three marks on its forehead was known as Trikuta, according to Sukracarya, as he has mentioned it in his *Sukraniti* (IV, vi, 11, 170-71, p. 226). (Saletore)

[*Sukranlti*, ed. and trans. by Sarkar, B.K., 1911.]

(5) Traikuta has often been associated with a region, which according to some represents the modern Trikota through the valley at the the foot of which flows the Aksini (Chenab) as noticed in the *Atharva Veda*. (Macdonell. A History of Sanskrit Literature, p. 144, London, 1925). The Traikuta-Malaya country, referred to as the domain of the Visnu Kundin Maharaja Madhavavarma II of circa 5th century A.D. (E.R.S.C., 1920, p. 97) implies that the Traikuta country must

have been adjacent to the Malaya country, namely, within the ambit of the Western Ghat region. According to Kalidasa, Traikuta was in Aparanta [Raghu., IV (58-59)], Which was North Konkan or Aparantika (E.I., XI. p. 220). Therefore this Traikuta must have been in Aparanta, but whether or not it was identical with Sopara cannot be decided for lack of reliable evidence. The inhabitants of that region I.A., XXII, p. 173; *ibid.*, 1878, p. 259.

[Saletore, R.N., *E.I.C.*]

Trai-pada : Neut., occurs as a measure of distance, 'three- quarters' of a Yojana, in the Pancavimsa Brahmana, where half a Yojana is termed Gavyuti and a quarter Krosa. (Perhaps this may be kosa)

[Macdonell and Keith]

Traitana : Appears in the Rigveda as a Dasa, an enemy of Dirghatamas, who seems to have engaged him in single combat and defeated him. The St. Petersburg Dictionary suggests that he is rather a supernatural being allied to Trita (of. the Avestan Thrita and Thraetaona).

[Macdonell and Keith]

Traivani : Is mentioned as a pupil of Aupacandhani or Aupa- jandhani in the first two Vamsas (lists of teachers) in the Brahadaranyaka Upanisad. In the Madhyamdina recension his name occurs twice in the second Vamsa, in both cases as a pupil of Aupajandhani.

[Macdonell and Keith]

Trai-vrsna : 'Descendant of Trivrsan,' is the patronymic of Trayaruna in the Rigveda (v. 27, I).

[Macdonell and Keith]

Trasadasyu : Son of Purukutsa, is mentioned in the Rigveda as king of the Purus. He was born to Purukutsa by his wife, Purukutsani, at a time of great distress; this, according to Sayana, refers to Purukutsa's capativity : possibly his death is really meant. Trasadasyu was also a descendant of Giriksit, and Purukutsa was a descendant of Durgaha. the genealogy, therefore, appears to be: Durgaha, Giriksit, Purukutsa, Trasadasyu. Trasadasyu was the ancestor of Trksi, and, according to Ludwig, had a son Hiranin. Trasadasyu's chronological position is determined by the fact that his father, Purukutsa, was a contemporary of Sudas, either as an opponent or as a friend. That Purukutsa was an enemy of Sudas is more probable, because the latters predecessor, Divodasa, was apparently at enmity with the Purus, and in the battle of the ten kings Purus were ranged against Sudas and the Trtsus. Trasadasyu himself seems to have been an energetic king. His people, the Purus, were settled on the Sarasvati, which was, no doubt, the stream in the middle country, that locality according well with the later union of the Purus with the Kuru people, who inhabited that country. This union is exemplified in the person of Kurusravana, who is called Trasadasyava, 'descendant of Trasadasyu,' in the Rigveda, whose father was Mitratithi, and whose son was Upamasravas. The relation of Mitratithi to Trksi does not appear.

Another descendant of Trasadasyu was Tryaruna Traivrsna, who is simply called Trasadasyu in a hymn of the Rigveda.

He was not only a 'descendant of Trivrsan,' but, according to the Pancavimsa Brahmana, he was also Traidhatva, descendant of Tridhatu.' The order of these two predecessors of Tryaruna cannot be determined in any way from Vedic literature. According to the later tradition,a prince named

Tridhanvan preceded Tryaruna in the succession. Vedic tradition further fails to show in what precise relation Trasadasyu stood to Trivrsan or Tryaruna.

Trasdasyu Paurukutsa appears in several Brahmanas as a famous sacrificer of ancient times, together with Para Atnara, Vitahavya Srayasa, and Kaksivant Ausija, who in the Jaiminiya Upanisad Brahmana are called ancient great kings (*purve maharajaha*).

[Macdonell and Keith, *Vedic Index*]

Trasadasyava : 'Descendant of Trasadasyu, is the patronymic in the Rigveda of Trksi and of Kurusravana. The word is also applied to Agni as protector of, or worshipped by, Trasadasyu and his line.

[Macdonell and Keith]

Trata Aisumata : '(Descendant of Isumant') is mentioned in the Vamsa Brahmana as a pupil of Nigada Parnavalki.

[Macdonell and Keith]

Treta : The second age or yuga of the world. A period of 1,296,000 years.

[Dowson]

Tri-bhuvana, Tri-loka : The three worlds—Swarga (heaven), Prithvi (earth), Patala (the infernal region) inhabited by Nagas-Serpents, Yakshas.

[Dowson]

Tricirapalli (or Trichhrapali) : An earlier name of Trichinopoly. Famous in history. Situated on the bank of Kaveri.

Tri-Dasa : 'Three times ten, thirty. In round numbers, the thirty-three deities—twelve Adityas, eight Vasus, eleven Rudras, and two Aswins.

[Dowson]

Trigartta : This was a region in north west of India, also used for the people of Tri-Garta country. This region is mentioned by Kalhana in his *Rajatarangini* [BK VIII (538)] and about this country he has recorded that its people were without any sympathy for anyone. He relates how the miserable Bhiksacara soon found out that even the gods had no pity in Trigartta. (Ibid., VII, 1488-1534). This region has been identified with the modern Kangra, and also with the Jalandhar Doab. (Raychaudhuri. HC., Political History, p. 68).

So also the inhabitants of Trigartta were known after their country. They seem to have been an ancient people for they are mentioned in the *Mahabharata* (V, 74, 16). They were conquered by Nakula (Sabha Parva, XXIX, p. 84, XXXII. p. 93 Roy's ed.). This region was also noted in the *Markandeya* [ch. 57 (34-59)] and the Vayu [ch. 45 (109-36)] Puranas.

[*Kalhana, Rajatarangini Markandeya, Vayu, Purana; Mahabharata*. Saletore, *E.I.C.*]

Tri-Gartta : The country of the three strongholds.' lately identified with the northern hill state of Katoch, which is still called by the people the country of Traigart."—Wilson. In fact, General Cunningham, has clearly identified it with the Jalandhar Doab and Kangra.

[Dowson]

Tri-Jata : An amiable Rakshsi who befriended Sita when she was the captive of Ravana in Lanka or Ceylon. She is also called Dharma-jna.

[Dowson]

Tri-kakud or Tri-kaubh : 'Having three peaks, occurs in the Atharvaveda and later as the name of a mountain in the Himalaya, the modern Trikota. From it came the salve (Anjana), which tradition made out to be derived from Vrtra's eye.'

[Macdonell and Keith]

In Ramayana, a Trikutachal is noted, but Buddhist Jatakas (Cowell's ed. Jataka, IV, 2, 3, f.n. I) another is pointed out. The *Matsya Purana* refers to the Srnga mountain with three lofty peaks, one full of precious stones, the other studded with gold, and the third full of gems and they were adorned with three worlds. (*Matsya Purana*, I, ch. exiii, 68, p. 305 Taluqdars ed.) This is no doubt fictitious. Magha refers to a lion-abounding Trikuta (Sisupalavadha, II, 5). (*Kesari-kranta Trikuta*), (The Bhagavata Purana (Bk, V, chs. xix-xx). An undated inscription of the Kadamba king Devavarma refers to Triparvata (I.A., VII, 33). There was a Trikuta, according to Bana in Ceylon (Harsacarita, p. 87). But whether any of these Trikutas could be identified with the Vedic Tri-Kakud or Tri-Kakubh remains to be established.

[Macdonell and Keith, *Vedic Index; Maitrayani Samhita, III, 6, ; Matsya Purana; Bhagavata Purana*; Rapson, *Catalogue of the Coins of the Gupta Dynasty*, Saletore, R. N., *Encyclope-dia*]

Tri-kadruka : A term used in the plural only, appears to denote three vessels of some kind for holding Soma.

[Macdonell and Keith]

Trikandasesa : Sanskrit vocabulary written by Purusottama Deva, who has been ascribed to a period earlier than A.D. 1159. He refers to Yaksa ratri or Dipavali.

[Dowson]

Tri-kharva : Is the name of a school of priests, mentioned in the Pancavimsa Brahmana (ii. 8, 3) as practising a special rite with success.

[Macdonell and Keith]

Trikuta : Three peaks. The mountain on which city of Lanka was built; a mountain range running south of Meru.

[Dowson]

Trikutesvara : This is famous shrine of the deity of Trikuta. Four shrines dedicated to this deity are known. One was at Kurhatti, in Dharwar District, Karnataka State, another temple called Trikuta was built by one Samayada Garuda as stated in an inscription of *saka* 1136 (E R., for 1914, p. 103). Another Svayambhu Trikutesvara temple is mentioned in a grant of *saka* 1148 (1 of 1926-27). There was still another Trikutacala (three-celled) shrine at Vighasante.(M.A.R., 1914-15,p.18). Thus this deity seems to have been known as Trikuta, Trikutesvara and Trikutacala. M.AR., 1922, p. 4; ibid., 1918, p. 45.

[Saletore, R. N., *Encyclopedia*]

Tri-Lochana : 'Three-eyed,' i.e., Shiva. The Mahabharata relates that the third eye burst from Shiva's forehead with a great flame when his wife playfully placed her hands over his eyes after he had been engaged in austerities in the Himalaya. This eye has been very destructive. It reduced Kama, the god of love to ashes.

[Dowson]

Trimukha : (Three Faced) : The Guardian Yaksha of the third Jina, Sambhava, is Trimukha, Three-Faced", no doubt so named because supposedly he has three faces. He also has three eyes and six arms, He is dark (syama) in colour and rides a peacock. In his six hands he holds respectively (from right to left) an ichneumon (mongoose), a club, fearlessness-granting position, citron, wreath, and a rosary. No separate image of this Yaksha has been found so far, but a corner miniature figure may be seen in the sculpture of the third Jina Sambhavanatha.

Trimukha symbol of peacock seems to connect him with the Hindu goddess of learning and sixteen Jaina goddesses of learning who also ride peacocks.

Peacock may also have been a totem of some Jainas. While the three faces go well together with his six hands, his "three eyes" seem old and remind one of Siva's three eyes. But it is recognized as one of the unique features of Jaina iconography. The club indicates his guardian position, citron his Yakshahood. The wreath and roasry show that he is a worshipper of the Jina. He grants fearlessness to his devotees and perhaps befriends mongoose, which might have been a totem of some of his followers. His mongoose symbol is also in striking contrast to his female companion's serpent. Now serpent and mongoose are natural enemies, but their combination as symbols of the guardians of the same master may indicte the power of the Jina to produce peace and frienship between two natural enemies.

[Chanchreek and Jain, *Encyclopeda of Jain Religion*; Chanchreek, *Jaina Worship and Rituals*]

TRI-MURTI : 'Triple form'. The Hindu triad. This was foreshadowed in the Vedic association of the three gods-Agni, Vayu, and Surya. The triad consists of the gods Brahma, Shiva, and Vish*n*u, the repressen-tative of the creative, destructive, and preservative principles. Brahma is the embodiment "of the Rajo-gu*n*a, the quality of passion or desire, by which the world was called into being; Siva is the embodied Tamo-gu*n*a, the attribute of darkness or wrath, and the destructive fire by which the earth is annihilated ; and Vish*n*u is the embodied Satwa-gu*n*a, of property of mercy and goodness by which the world is preserved. The three exist in one and one in three and is yet but one; and they are all Asrita, or comprehended within that one being who is Parama or 'supreme', Guhya or 'secret', and Sarvatma, 'the soul of all things. ' "-*Wilson*.

The *Padma Purana*, which is a Vaish*n*ava work and gives the supremacy to Vishnu, says, "In the beginning of creation, the great Vish*n*u, desirous of creating the whole world, became three-fold : creator, preserver, and destroyer. In order to create this world, the supreme spirit produced from the right side of his body himself as Brahma; then in order to preserve the world he produced from the left side of his body Vishnu; and in order to destroy the world he produced from the middle of his body the eternal Siva. Some worship Brahma, others Vishnu and more others Siva; but Vishnu, one yet threefold, creates, preserves, and destroys, therefore let the pious make no difference between the three," The representation of the Tri-murti is one body with three heads: in the middle Brahma, on the right Vishnu, and on the left Siva. The worship of Brahma is almost extinct, but Vishnu and Siva receive unbounded adoration form their respective followers, and each is elevated to dignity of the supreme being.

[Dowson, *Hindu Mythology and Religion*]

TRINA (TRNA) : 'Grass,' is often mentioned in the Rigveda and later. It was used as straw to roof in a house or hut.

[*Rig-Veda*]

TRINAVARTTA : A demon who assumed the form of a whirlwind and carried off the infant K*r*ish*n*a, but was over-powered and killed by the child.

[Dowson]

TRI-PADA : 'Three-footed.' Fever presonified as having three feet, symbolising the three stages of fever- heat,cold, and sweat.

[Dowson]

TRI-PLAKSA : Masc. plur., 'the three fig-trees,' is the name of the place where the Drsadvati disappeared, near the Yamuna, according to the Pancavimsa Brahmana.

[Macdonell and Keith, *Vedic Index*]

Tripura : The triple city of the Asuras. The *Asuras* had three cities in heaven : one of iron (*belonging to Vidyunmalin*), one of silver (belonging to *Tarakaksha*), and one of gold (belonging to *Kamalaksha*); *Indra* could not vanquish them; the gods repaired to *Rudra* and promised him the creatures slain in every sacrifice. *Civa* then made *Ganadhamadana and Vindhya* the two bamboo poles of his chariot, the earth his chariot, *Cesha* the *aksha*, the moon and sun the two wheels,,*Elapatra and Rishpadanta* the two pins of the yoke, the *Malaya* mountain the yoke, *Takshaka* the string for tying the yoke to the pole, and the creatures (*sativani*) the traces of the steeds, the four *Vadas* his four steeds, the *Upavedas* the bridle bits, *Gayatri* and *Savitri* the reins, and the whip (*pratoda*), Brahman the driver, *Mandara* the bow *Vayu* the wings of the shaft *Yama Vaivasvata* the feathers in its tail, lightning the whetting stone, *Meru* the standard, adored by gods and rshis he adopted a posture called after his own name, and stood immovable for 1000 years. When, however, the three cites came together in the firmant be shot that terrible shaft of three knots, inspired with the *Yuga* fire and composed of Vishnu and Soma. While the triple city began to burn, *Parvati* repaired thither to behold the sight; she had on her lap a child having bald head with five tufts of hair on it; *Indra* endeavoured to strike the child with thunderbolt, but *Mahadeva* (i.e. the child) paralysed his arm. Indra with gods rapaired to *Brahman*, who, understanding that it was *Civa, came with them and recited a hymn. Mahadeva* became gratified, and the arm of *Indra* reassumed its natural state.

[Sorensen, *Mahabharata Index*]

Tri-pura : 'A threefold stronghold is alluded to in the Brahmanas as a secure protection. But as the passages are mythical no stress can be laid on them as evidence for the existence of forts with three concentric walls.

[Macdonell and Keith]

Tri-Pura : 'Triple city.' 1. According to the Hari-vamsa it was aerial, and was burnt in a war with the gods. 2. A name of the demon Bana, because he received in gift three cities from Siva, Brahma, and Vishnu. He was killed by Siva. His name at full length is Tripurasura. The name is also applied to Siva.

[Dowson]

Tripura : Also one of the names of Lalita, who is known by the name of Trikuta, Maya, Vaisnavi and Mahalaksmi. There is a *Tripuratapini Upanisad,* named after her, comprising five *Upanisads,* dealing with the composition of the Devi's meditation, a short exposition on the *vyakti* of the Tripuram, and the various *mudras*. The third continues a greater elaboration of these *mudras* and ritual. The fourth, commencing with the Tripurastaka in honour of Tryambaka, ends with an injunction for the daily prayers to the *Devi.* The last one appears to be a commentary on the Kryakanda section of the Tripura where a number of *pithas* are pointed out, viz., *akasa,* tejah, and *ratna,* with a belief that one, who realizes in this manner, attains endless happiness.

[Dikshitar, V.R.R., *The Lalita Cult.* pp. 53-54, Saletore, *Encyclopedia*]

Though a three-fold fortress, implying a secure stronghold, as referred to in the *Brahmanas,*But its location and other details are not specified and thus its identification is not possible.

[*Satapatha Brahmana,* vi 3,3, 25; *Taittiriya Samhita,* vi, 2,3; *Katha Samhita* XXiv, 10; Macdonell and Keith, *Vedic Index*; In Saletore's *Encyclopedia*]

Tripurari : Another name of Civa (Shiva) out of his 1000 names.

[*Mahabharata*]

Tripurasundari : A milder deity, mentioned along with Lalita and Rajarajesvari and Anandabhairavi. She is a Tantric goddess, a combination of Shiva and his *sakti* also known as Kamkala, Aham (ego) and Para, the first of the four kinds of speech. She is associated with the metaphysical doctrine called *Sambhava-darsana* and is believed to be pacified by the observance of a vow (*diksa*) in her honour. It is comprised of three types. The first is the Mahapadmavana, a garden of lotuses, according to which a devotee has to fully concentrate his mind on her as sitting on Shiva's lap in such a garden, with an entirely ecstatic body and identifical with one's self. The next is *cakrapuja* (*Sidi*), which is the worship of a mystic circle named the Srikara, drawn on a piece of silk or a *burja* leaf or a gold leaf, with the feminine organ painted in the centre.When nine such circles were drawn, they constituted the divine wheel (*Sricakra*). This system of worship was adopted by a class of Sakta worshippers known as the ancient Kaulas (*purva*), while the modern (*uttara*) adherents, went a step further and worshipped the same part of a living woman. these worshippers offered to this deity liquor (madya), honey (*madhu*), fish and similar items of food. During this wotship all caste distinctions were forgotten and resumed after it was over. Apart from the sexual orgies, this goddess was also in saner ways as Lalita and Upanga Lalita, the former on the first ten days and the latter on the firth day of *Asvina*. (R.N. Saletore)

[Bhandarkar, R.G. *Vaisnavism, Saivism and Minor Religious Systems*, pp. 146-47; Sankara, *Saundaryalahari with Laksmidhara's Commentary*]

Tripuri : A city. It was the capital of the Cedis (Haihayas, s.v.). It was also known as Cedi-nagara, according to Hemacandra, and is now represented by the modern Tewar, about six miles from Jabalpur and Mahismatipura, which has been described in buddhis literature at one of the stages enroute from Paithan to Sravasti, the other halts being at Ujjain, Gonarda, Bhilsa, Kausambi and Saketa. Pargiter identified Tripuri with Mandhata on the Narmadi, also called Mekala Suta, Reva, Samodbhava and Murula-Trikanda-Sesa. According to Hemacandra, Dabhala (Dabala) and Tripuri were identical (*Abhidhanacintamani*, iv, 22).

[Hemacandra, *Abhidhacintanmani*; Cunningham, *Ancient Geography of India*, pp. 725-26 ed. Majumdar, S.N., Calcutta, 1924; *Imp Gaz.*, XVII, p. 9. Saletore, R.N. *E.I.C.*]

Tripuri Purnima : Saiva festival falls on the *Karttika* full moon. Its origin is attributed to three demons, who were lords of three cities wrought from gold, silver and iron and were worrying the gods. In another legend one giant alone is noted as the lord of all the three cities. In a struggle between him and the gods, as Brahma and Vishnu failed to overcome him, Shiva slew him on the *Karttika* full moon day and that day has since then known as the *Karttika Diparatna* or the ornamented lamp or *Karttika*. On this day, after a bath in a holy river like the Ganges, if possible, or any such stream which had been declared holy, the Brahmanas are presented with lamps, which are also lit in Saiva shrines and before them prayers are offered by women throughout the night. This feast is reminiscent of the ancient Sakamedhah sacrifice, which was also performed on the Karttika full moon for the achievement of victory over one's foes. This legend seems to have been an invention of Saiva Brahmanas for the glorification of their deity, Siva.

[Sastri, N., *Hindu Fasts and Ceremonies,* Madras, 1903; Underhill, M.M., *The Hindu Religious Year,* Calcutta, 1921. Saletore, R.N., *E.I.C.*]

Tri-sanku : In Vedic literature the name of a sage mentioned as a teacher in the Taittiriya Upanisad. There is no trace of the later legend by which he becomes the victim of Vasistha's curse and the object of Visvamitra's solicitude, being eventually fixed in the sky as a constellation. The confusion of the chronology in the tales of Trisanku is a good example of he worthlessness of the supposed epic tradition.

[Macdonell and Keith]

Tri-sanku : According to legend he was son of Tribhuvana and the father of Hariscandra.

It is said he became a *Chandala* (an untouchabie) as the result of his preceptor's curse for his sins were that he had displeased his father, slain his preceptor's cow and consumed unconsecrated meat. Hence his father banished him from the kingdom and he ultimately met Visvamitra who consoled him and made him take a purification bath in the *Karmanasa* river to get rid of the sin. Visvamitra's attempt to take Trisanku bodily to heaven was foiled by the gods and the enmity of his rival Vasistha but still Visvamitra's power enabled him to remain as a constellaton between the heavens and the earth.

[*Bhavisya, Visnu, Puranas; Mahabharata;* Sorensen, *Index;* Dowson, *J., A Classical Dictionary.* In Saletore's *E.I.C.*]

Trisati : Lalita Trisati. It was a commentary written by Adi Sankaracarya and its object was to draw special attention to the worship of Lalita, as she has been addressed with three hundred names.

[Sankara, collected Works]

Tri-siras : Three-headed.' 1. In the Vedas, a son of Tvashtri; also called Visva-rupa. 2. Fever personified as a demon with three heads, typical of the three stages of heat, cold, and sweating. 3. Kuvera, god of wealth. 4. An. Asura killed by Vishnu. 5. A son or a friend of Ravana, killed by Rama.

[Dowson]

Tri-soka : Is the name of an ancient mythical seer who is mentioned both in the Rigveda and the Atharvaveda. A Saman, or chant, named after him is referred to in the Pancavimsa Brahmana.

[Macdonell and Keith]

Trisula : Siva's trident. A symbol in the the hands of deities of the Saivas like Uma-Tandava, Samaharta-Tandava, Candra Sekhara (Murti), Hari-Hara or Sankara Narayana, Kalahara Murti, Pasupata Murti, and others. It also appears in the hands of lesser deities like the village deity, Pidari, Rahu, Sani, Sivadhuti, Sudarsana, Pratyangira and Sulini. It was also fixed in the ground in front of village deities and, in the images of Yama and Agni. In the olden days saivites used it as a weapon for defence.

[Hemadri, *Caturvarga Cintamani;* Sastri, Krishna, *H., South Indian Images.*]

Trita, Trita Aptya : A sage. A minor deity mentioned occasionally in the *Rig*-veda, and generally in some relation to Indra. Thus "Indra broke through the defences of Vala, as did Trita through the coverings (of the well)." In explanation of this and similar allusions, a legend is told by the commentator to the effect, that Ekata, Dvita, and Trita (first, second, and third), were three sages produced in water by Agni, for the purpose of rubbing of the remains of an oblation of clarified butter.

Agni threw the cinders of the offerings into water, and from them sprang the three brothers, who, from their origin in water (ap), were called Aptyas. Tritas went one day to draw water from a well and fell into it. The Asuras then heaped coverings over the mouth of it to prevent his getting out, but he broke through them with ease. The Niti-manjari tells the story differently. Ekata, Dvita,and Trita were travelling in a desert and suffered from thirst. They came to a well from which Trita drew water and gave it to his brothers. In order to appropriate his property the two brother threw him into the well, placed a cart-wheel over it, and there left him. Trita prayed earnestly to the gods, and with their help he escaped.

[Dowson]

TṚKSI : Is in the Rigveda, the name of a prince who was a Trasadasyava, 'descendant of Trasadasyu.' He also appears with the Druhya and the Puru peoples in another hymn. It has been conjectured, but it is not probable, that the steed Tarksya (as 'belonging to Trksi) was his.

[Macdonell and Keith, *Vedic Index*]

TRTSU : Occurs in the Rigveda, once in the singular and several times in the plural, as a proper name. The Trtsus were clearly helpers of Sudas in the great battle against the ten kings, Simyu, the Turvasa, the Druhyu, Kavasa, the Puru, the Anu, Bheda, Sambara, the two Vaikarnas, and perhaps the Yadu, who led with them as allies the Matsyas, Pakthas, Bhalanas, Alinas, Visanins, Sivas, Ajas, Sigrus, and perhaps Yaksus. The defeat of the ten kings is celebrated in one hymn of the Rigveda, and is evidently alluded to in two others. The great battle took place on the Parusni, but there was also a fight on the Yamuna with Bheda, the Ajas, Sigrus, and Yaksus. As the Yamuna and the Parusni represent opposite ends of the territory of the Trtsus (for we cannot with Hopkins safely identify the streams), it is difficult to see exactly how the ten kings could be confederated, but it should be noted the references to the ten kings occur in the two later hymns, and not in the hymn describing the battle itself; besides, absolute numerical accuracy cannot be insisted upon..

It is difficult exactly to determine the character of the Trtsus, especially in their relation to the Bharatas, who under Visvamitra's guidance are represented as prospering and as advancing to the Vipas and Sutudri. Roth ingeniously brought this into connexion with the defeat of his enemies by Sudas, which is celebrated in the seventh book of the Rigveda—a book attributed to theVasistha family—and thought that there was a reference in one verse to the defeat of the Bharatas by Sudas. But it seems certain that the verse is mistranslated, and that the Bharatas are really represented as victors with Sudas. Ludwig accordingly identifies the Trtsus and the Bharatas. Oldenberg, after accepting this view at first, later expressed the opinion that the Trtsus were the priests of the Bharata people, and therefore identical with the Vasisthas. This view is supported by the fact that in one passage the Trtsus are clearly described wearing their hair in the peculiar manner affected by the Vasisthas, and would in that passage thus seem to represent the Vasisthas. But Geldner has suggested with great probability that Trtsu, who is once mentioned in the singular, means the Trtsu king—that is, Sudas. This explanation alone justifies the description of the Bharatas as *trtsunam visah*, 'subjects of the Trtsus,' meaning the Trtsu Gotra or family, for the people could not be said to be subjects of a body of priests. The Vasisthas might be called Trtsus because of their close connexion with the royal house of that people. The reverse process is also quite possible, but is rendered improbable by the fact that the Pratrdah are referred to as receiving Vasistha. This name of the Trtsu dynasty is probably older than its connexion with Vasistha in the time of Sudas, a conclusion supported by the name of Pratardana, who is mentioned later as a descendant of Divodasa, an ancestor of Sudas.The Trtsu dynasty could therefore hardly have been referred to as Vasisthas.

If the Trtsus and their subjects, the Bharatas, were in the Rigvedic period at war with the tribes on either side of the territory between the Parusni and the Yamuna, it is clear that later on they coalesced with the Purus and probably others of those tribes to form the Kuru people. Already in the Rigveda the Trtsus are allied with the Srnjayas, and in the Satapatha Brahmana one Purohita serves both Kurus and Srnjavas.

Hillebrandt considers that the Trtsus cannot be identified with the Bharatas, but that Sudas and the Bharatas represent an invading body, which, however, became allied with the Trtsus and the Vasistha priests. He also thinks that Rigveda reveals a time when Divodasa, the grandfather or ancestor of Sudas, was living in Arachosia, on the Sarasvati, and warring against the Panis, whom he identifies with the Parnians. But this conjecture cannot be regarded as probable. In the Sarasvati it is not necessary to see any other river than the later Saravati, in the middle country, which flowed within the boundaries of the Trtsus : it is also significant that there are references to contests between Turvasa Yadu and Atithigva or Divodasa. Thus there is no reason to doubt that Divodasa and the Bharatas were in the middle country, and not Iran.

[Macdonell and Keith, *Vedic Index*]

TRI-VATSA : 'Three years old,' is an expression applied to cattle in the later Samhitas and the Brahmanas.

[Macdonell and Keith]

TRI-VEDA KRSNA-RATA LAUHITYA : ('Descendant of Lohita') is the name of a teacher, a pupil of Syamajayanta Lauhitya, according to a Vamsa (list of teachers) in the Jaiminiya Upanisad Brahmana (iii. 42, I).

[Macdonell and Keith]

TRI-VENI : 'The triple braid.' A name of Prayaga. It is so called because the Ganges and Yamuna here unite, and the Saraswati is supposed to join them by an underground channel.

[Dowson]

TRI-VIKRAMA : A name of Vishnu used in the Rig-veda, and referring to three steps or paces which he is represented as taking. These steps, according to the opinion of a commentator, are "the three periods of the sun's course,—his rising, culminating, and setting." An old commentator says, "Vishnu stepped by separate strides over the whole universe. In three places he planted his step, one step on the earth, a second in the atmoshphere, and a third in the sky, in the successive forms of Agni, Vayu, and Surya." The great commentator Sayana, a comparatively modern writer, understands these steps as being the three steps of Vishnu in the Vaman or dwarf incarnation, and on doubt they were the origin of this fiction.

[Dowson, *Hindu Mythology and Religion*]

TRI-VRIT : Threefold, a designatoin given to an amulet in the Althrva-Veda (v. 28, 2-4)

[Macdonell and Keith]

Tri-yuga : Neut, is an expression occurring in the Rigveda where it is said that the plants (osadhi) were born 'three ages' before the gods (*devebhyas triyugam pura*). The commentator on the Nirukta thinks that the ages here meant are the Yugas of the later Indian chronology, the sense of the passage being that the plants were born in the first Yuga. The author of the Satapatha Brahmana understands three seasons—spring, the rains, and autumn—to be meant in the verse, taking the two words *triyugam pura* separately as 'formerly, in the three season.' The vague sense 'three ages' is quite adequate : the use of 'three' in such cases is a favourite feature in folklore.

[Macdonell and Keith, *Vedic Index*]

Tryambaka : (1) Three eyed, or having three wives or sisters. (2) One of the Rudras. (3) One of the 12 great Lingas.

[Dowson]

Tryambaka : This is a deity, son of Virupaksa worshipped in Karnataka. Madhava's perceptor Kryasakti was compared to Tryambaka.

This is also a calebrated place of pilgrimage. It is noted as the source of Godavari river near Nasik. It is one of the famous twelve linga-sthanas. Marathi Saint Nivarthinath died here.

[Sewell, *Forgotten Empire.*]

Try-aruna Trai-vrsna Trasadasyu : (1) Is the name of a prince whose generaosity to a singer is celebrated in a hymn of the Rigveda. In the Pancavinsa Brahmana he appears as Tryaruna Traidhatva Aiksvaka, and is the hero of the following story. He was out in his chariot with his Purohita, or domestic priest, Vrsa Jana, and by excessive speed in driving killed a Brahmin boy. This sin was atoned for by the Purohita's using his Varsa Saman (chant). The Satpatha Brahmana, cited by Sayana, elaborates the tale. As Vrsa had held the reins, king and priest accused each other of the murder. The Iksvakus being consulted threw the responsibility for the crime on Vrsa, who thereupon revived the boy by the Varsa Saman. In consequence of this unfairness of theirs—being Ksatriyas they were partial to a Ksatriya—Agni's glow ceased to burn in their houses. In response to their appeal to restore it, Vrsa came to them, saw the Pisaci (demoness), who, in the form of Trasadasyu's wife, had stolen the glow, and succeeded in restroing it to Agni. This version with some variations occurs also in the Brhaddevata, which connects the story with a hymn of the Rigveda. Sieg's attempt to show that the hymn really refers to this tale is not at all successful.

It is clear that Trasadasyu must here mean 'descendant of Trasadasyu,' and not King Trasadasyu himself. The difference of the patronymics, Traivrsna and Traidhatva, by which he is referred to can best be explained by assuming that there were two kings, Trivrsan and Tridhatu (or possibly Tridhanvan), from whom Tryaruna was descended. The connexion with the Iksvakus is important.

[Macdonell and Keith, *Vedic Index*]

(2) There are some more legends about him. According to the description of Saletore more details of this legend are available. After Vrsa's action, as he was offended with the Iksvakus, fire ceased to function in their hearths and cooking and other operations in which fire was necessary," were no more possible. The Iksvakus therefore, respectfully prayed to Vrasa, as they attributed all this to his displeasure, to restore fire and Vrsa, by means of that *mantra, Vrsa Saman*, restored the energy of fire in the Iksvaku homes. This energy is designated as Haras or Angerharas. The subsequent

part of this legend is not very clear. According to Sayana, the *purohita* Vrsa saw how the Brahmincide became the wife of king Tryaruna in the shape of a she-demon (*pisaci*) who stole the Haras from the fire chamber and hid it in her royal dress. Then Vrsa having propitiated that Haras by the Vrsa-Saman, reunited it with Agni and the Iskvakus were pleased as before. The *Brahddevna* points out that Haras was no other than the Brahmana boy who was accidentally slain. There are certain verses in the *Rg Veda* suggestive of this story (cf. v, 2, 1, 2, and 9).

This legend has been explained from sysmbolic and astronomical angles. The young mother of the slain boy, who, according to the *Rg Veda*, had cherished her mutilated child in secret and had not given it up to the father, has been interpreted as the two pieces of touchwood,which retain the fire and will not spontaneously surrender to the father, the *yajamana*, till it is forced by attrition. The monarch, Tryaruna stands for the moon, the sun in one aspect represents the priest, Vrsa, while another aspect is the mother. The malevolent spirit, alluded to in the Brahminicide, is considered the solar eclipse personified as a feminine spirit, while the mutilated boy is the newly born and yet unseen creasent moon. the fire, which was not burning and not functioning in its other duties, is the sun in eclipse. The demons (*raksasas*) to destroy whom Agni (fire) was sharpening his horns (*Rg Veda.*, v, 2, 1, 2 and 9) were the darkness while the sun is in eclipse. Haras, the boy; is believed to be represented in the sun-light reflected on the moon (Candra or Soma). (Shamasastri, R., *Eclipse Cult.*, pp. 78-79). (R.N. Saletore)

[*Rg Veda, Sayana, Commentaries; Brhaddevata;* Shamasastri, R., *Drapsa; The Vedic Cycle of Eclipses, Mysore, 1938; Pancavimsa Brahmana; Satapatha Brahmana;* Macdonell and Keith, *Vedic Index.* In Saletore, R.N., *Encyclopedia*]

Tri-asir, : 'With three admixtures' is an epithet of Soma in the Rigveda. According to Sayana this means mixed with curds (Dadhi), meal (Sattu), and milk (Payas). More accurately it would seem to denote the milk (*gavasir*), the barley (*yavasir*), and the curds (*dadhyasir*), which were used to mix with the Soma.

[Macdonell and Keith, *Vedic Index*]

Tsu-Ku-Cha : Known also *Tasao-ku-t'a.* This place is referred to by Hiuen Tsang (*Record*, II, pp. 264 ff.). This has been suggested to stand for Tsaukuta (Ray, H.C., *Dynastic History of Northern India*, 1, p. 61), which had for its capital Ho si-na (Ghazna). Arachosia figures in the writings of the Greeks when dealing with India and has been considered to stand for Kandahar.

[McCrindle, *Ancient India as Described by Ptolemy*, London, 1885; Ibid., *Ancient India as Described in Classical Literature*]

Tuc : In Rigveda it occurs denoting children. It is equal to tanaya.

[*Rig-veda*, vi, 26,4,20,8]

Tugra : Appears in the Rigveda as the name of the father of Bhujyu, a protege of the Asvins, who is accordingly called Tugrya or Taugraya. A different Tugra seems to be referred to in other passaages of the Rigveda as an enemy of Indra.

[Macdonell and Keith]

Tugrya : Occurs in the Rigveda as a patronymic of Bhujyu, but also in a passage in which no reference to Bhujyu appears to be meant, and in which it may mean 'a man of the house of Tugra.' A similar sense seems to occur in the locative plural feminine in the Rigveda, where (supplying *viksu*) the meaning must be 'among the Tugrians.' This explanation may also apply to the epithet of Indra or Soma, *tugrya-vrdh*, rejoicing among the Tugrians.'

[Macdonell and Keith]

TUJI : Is the name in the Rigveda of a protege of Indra, who in another hymn appears to be called Tutuji.

[Macdonell and Keith]

TUKARAM : One of the great Vaisnava saints of Maharastra. He was born at Dehu, about fourteen miles from Pune, Maharashtra State. There is no unanimity of opinion regarding the date of his birth. According to Saletore he expired in *saka* 1571 (A.D. 1549) and lived, according to his biographer, Mahipati, for 42 years, then he must have been born in A.D. 1607. Some writers have held that he was born in A.D. 1598 and that he expired in A.D. 1650. He was a Maratha by caste, his patrents being members of the More family. His father, Bholoji, a petty trader soon found out that his eldest son Savji had little interest in the family business, which he entrusted to his second son Tukaram at the age of thirteen years. Then his father died and, being a simple person, he was easily deceived and his business suffered. Tukaram married twice, his first wife was Rakhumabai and second, Jijabai. The first one died in a famine, owing to lack of food and he had by her a son, Santu, who also died. That was how he came to marry his second wife, whose original name was Avali, the daughter of a prospersous businessman. As she secured some funds for her husband, his business revived and began to thrive. it is said that one day as Tukaram was returning from a business deal, he saw how a debtor was being harassed by his creditors and he was so moved by the piteous wails of the debtor that he gave all his cash to relieve the debtor and went home without a coin. Again a famine broke out and he, finding himself bankrupt, decided to wind up his business. As his younger brother Kanhya, protested, both of them went to the river bank, divided their business documents into two parts and handing over Kanhya's portion to him, Tukaram threw his into the river Indrayani and requested Kanhya to live separatety from him for he had decided to lead a life of meditation and dedicate himself to the service of God. Then he read all religious works in Marathi, which he happened to come across and became quite learned. He slowly began to compose songs (*abhangs*) and left the business of looking after his house to his wife. As his followers increased and flocked to his house, his wife was often at a loss to provide food for all those, who used to come to hear Tukaram's sermons and songs. She used to rail at him for being the cause of their poverty but he was entirely absorbed in the meditation of God and paid no attention to her words of reproach. His fame reached the ears of the great Maratha monarch Sivaji who one day went to meet Tukaram at Lohagaon, about six miles from Pune where Tukarams *kirtan* pleased Sivaji so much that he is said to have placed before the saint a plate full of gold sovereigns, which, of course, he refused to take and distributed them among all the Brahmanas present there.

Saletore further narrates he was essentially a Vitthala devotee, condemned all religious rites and usages pertaining to the body like oblations etc., and emphasized on the adoration of the Almighty Vithoba in whom he found the Lord of the Universe. He was against the worship of deities like Jakhai, Jokhai, Bhairava and even of Ganapati, not to mention ghosts, goblins and such fiends. he was afraid of fame and the conceit arising out of it and so he prayed, in one of his *abhangs* to save him from both of them. He preached to his fellow men not to surrender the world by becoming anchorites but to dedicate themselves to God and serve him as best as they can. He followed the Vedantic theroy of Sankara, considering life excepting the Soul, as an illusion. He advocated humility, purity of the heart and the deepest devotion to God.

He too had his adversaries like Ramesvara Bhatta, who hated him at first but later became his disciple. Likewise Mambaji Gosavi behaved with contempt towards Tukaram at first but repented subsequently. His neighbours became jealeas of him and his popularity. They once got hold of his peoms (*abhangs*) and threw them in the Indrayani. This grieved him so much that he fasted for thirteen days and then God appeared to him in the form of a small boy and restored to him his lost verses (*abhg*. 3523). This is the legendary account.

His initiation is of interest. He has stated that his spiritual lineage was from Raghava Caitanya and Kesava Caitanya and that probably the latter told him that his own name was Babaji Caitanya. This preceptor gave him a spiritual message (*mantra*), *Tama Krsna Hari*, which Tukaram gladly accepted. As Tukaram has observed, this initiation was only in a dream (*abhg*. 3427). This Babaji's tomb (*Samadhi*) is at Otur. Tukaram has also noted that in another dream the great Namdev had directed him to compose poems (*abhg*. 3937). His spiritual message may be summed up in his own words : We should forsake idleness and sleep and live in a constant awakening of the Divine." (*Abhg*. 2865). The humanistic and personal elements in his teachings are more prominent than in those of any other saints of his time.

His death is clothed in mystery and there is no evidence of any kind about it. According to tradition like the great Madhvacarya of Karnataka, (s.v.) he is believed to have ascended bodily to the heaven and his tomb (*samadhi*) is not traceable anywhere.

[Ranade, R.D., *Mystcism in Maharashtra; Abhangas of Tukaram*, edited by Pandit S.P., 1869-73; *ibid*., Apte, H.N., Poona, Kelkar, H.G., Poona, 1927; *Dasabodha*, edited by Dev, 1905, 1925; Macnicol, *Psalms of Maratha Saints;* Ranade, K., *The Poems of Tukaram*, 1981; Rawlinson, H.G., *Sivaji;* Sarkar J.N., *Sivaji and His Times;* Edwards, J.F., *Life and Teachings of Tukaram*, Madras, 1913; Edwards, *Life of Tukaram;* Abbott, *A Life of Ekanatha, Tukaram Gatha*, Bombay. In Saletore's *Encyclopedia*.]

TUKHARA : A nothern tribe of Tukharistan. Probably the tribe of Sakas by whom Bactria was taken by Greeks. They were mixed up in Indian tribes it is believed which took several centuries.

[Macdonell and Keith]

TULA : 'Scales, is mentioned in the Vajasaneyi Samhita. The Satapatha Brahmana also speaks of the balance in connexion with the weighing of a man's good and evil deeds in the next and in this world. This differs very considerably from the later balance ordeal, in which a man was weighed twice, and was pronounced guilty or innocent according as, on the second occasoin, he was more or less heavy than on the first. It is not possible to read the later practice into the earlier.

[Macdonell and Keith, *Vedic Index*.]

Tulabhara-Tulapursadana : This implies a royal weighment (from *tula*, a balance—*Bhara*—weight and *purusa*—a person and dana gift) of kings in a balance against once gold and later other metals which are specified in some cases. R.N. Saletore traces the origin and growth of this system and says that this custom was also followed by lesser people later. Its antiquity can be traced to the *Taittiriya Brahmana* (II, 34) and the *Aranyaka* (III. 1017) wherein it is mentioned as of the great gift (*mana-dana*). In the *Matsya Purana* (pt. II, CCL XXIV, p. 347). It is noted and included among the seventeen gifts (dana). inordinate demand of the hawk and the pigeon (Indra and Agni). This gift was considered the first and the best of all gifts and performed by great souls and monarchs like Krsna, Vasudeva, Ambarisa, Prahlada, Prthu and Bharata. This gift was not legendary or fictitious but was actually performed in historical times by historical personalities. Thus a witch hailed king Jaluka for offering her some flesh from his own body and hence she called him a second Sibi. [Kalhana, R.T., Bk. T (133-44]. In the *Silappadikaram* king Senguttuvan (4th century A.D.) a contemporary of king Karikala, was weighed against gold and found to weight fifty *tulams* which he presented to the Brahmana Madalan from Puhar. (*Sila.*, XXVII, 174-76). If Jalauka is considered mythical, then later during king Kalasa of Kashmir, there is (A.D. 1063-89) a clear allusion to this usage in the incident of a couple comprising a fisher-woman-courtesan and ber bald-headed paramour who gave in gifts *their own weight in gold by amazing acts of charity* which relieved the strain on their minds. (R.T., Bk VII (4-7).

Custom of weighment travelled to the South where later its impact is noted. Hoysala king Visnuvardhana on the proclamation of his independence, appparently performed the ancient *Tulapurusadana*, and distributed that gold equivalent to his weight among worthy Brahmanas. It was in vogue in the Vijayanagara period. The Udayambakam grant of Krsna Deva Raya (A.D. 1509-30) dated *saka* 1450 reveals that this gift was made by his elder brother Vira Narasimha who had made many of the other gifts noted in the *Puranas*. Krsna Deva himself performed it, as recorded in his Hampe inscription which discloses the several places where such gifts were made, viz. Chidambaram, Pampapati, Kalahasti, Venkatadri, Kanchi, and many other plaes, which shows that such a gift must have been made in many of those places named, "thus making superfluous his previously acquired fame". As this Hampe inscription explicitly states Krsna Deva Raya made this gift "*again and again* for the sake of supreme happiness, the sixteen great gifts according to the prescription laid down in the holy books at different famous temples or bathing places." Hindus observe this *dana* even today in fulfilment of any vow which they undertake.

Saletore further says : The Mughals adopted this Hindu custom from Akbar down to Aurangzeb. Akbar on the first day of A'ban, which was the solar anniversary of that monarch, was weighed twelve times against the follwing articles; gold, silver, perfumes, copper, *ruh-i-tutiyam*, drugs, ghee, rice-milk, seven kinds of grain and salt. The order of these articles was determined by their cost. Abu'l Fazl has recorded that, according to the number of years which Akbar had lived, were given away an equal number of sheep, fowls and such animals to people who had bred them.

A great number of smaller beasts were also bestowed in a similar manner.

Emperor Akbar was weighed a second time on the fifth of Rajab, namely, on the lunar birth-day of emperor against several articles; Viz. silver, tin, cloth, lead, fruits, mustard oil and vegetables. On both occasions the festival or *salgirah* (birth-day) was celebrated when the donations or grants were bestowed on people of all ranks.

Royal princes, sons and grandsons of Akbar were also weighed once in every solar year. They were weighed for the first time when they were two years old but only against one item. Every year, however, an additional article was placed in the scale. When they grew up they were weighed against seven or eight articles but not more than twelve. On such occasions animals if caged were set free, as was the usual custom.

In Jahangir's autobiography, the weighing of royal persons was first introduced by Akbar, forgetting that it was an Indian custom current in India centuries before the advent of the Muslims. Jahangir adds that, during Akbar's reign, it took place once a year, but, with the introduction of his Divine Solar Era, it was resorted to twice every year, namely, the solar weighing (*wazni-i- samsi*) and the lunar weighing (*wazni-i gamerin*) and on such occasions there was a feast (*jashn*).On such days courtiers were promoted to higher *mansabs* or they presented their *peshkash*. Such feasts were of special importance for the harem. The articles, against which the royal person was weighed, were sent from the *harem* or by the emperor's mother, Jahangir, according to his autobiography was weighed in the palace of his august mother, to whom were given the titles of *Maryam Zamani*, the Mary of the Age, as Akbars mother was styled *Maryam, Makani*. Before Akbar, Humayun, as his biographer Khowndamir tells us; was weighed against, gold He adds that "at the time of the second prayers the world-illuminating King was weighed against gold in the heavenly balance and the entire cash, which amounted to fifteen thousand current coins, was distributed to needy people."

The emperor's birth-day was an important occasion for the *harem.*There was kept a string with as many thread as the years which the emperor had lived. Hence the *salgirah* implied the emperor's birth-day or the year's knot of his birth.

It may be noted here that the pure gold against which the emperor was at first weighed slowly gave way to other articles of lesser value, and the occasion was related to some event like his birth-day or the solar or lunar birth-days.

Foreigners witnessed such functions and recorded their impressions. Thomas Coryat (A.D.1612-17) observed that Jahangirs 53rd nativity day was celebrated with "wonderful pomp. Coryat saw "by great chance" how Jahangir was weighed in a large pair of golden scales in one of which his courtiers placed as much gold as was required to equal his body's wieght and all that gold was distributed among the poor.

Edward Terry (A.D. 1616-19), another sojourner, noted how that emperor's birth-day "now sixty times renewed", the first of September, was observed when his physicians kept an account of his bodily weight "thereby guessing his bodily state." The third foreigner. William Hawkins (A.D. 1608-13) records how on the emperor's birth-day, after the banquest which he gave, the king went to a very fair room" where was kept a balance with one scale empty for him to sit on and the other was to be filled with diverse things" namely, silver, gold, various sorts of grain and different types of precious stones, against all of which he was weighed and then given away to the poor. Hawkins estimated that the goods weighed were worth ten thousand pounds, which may be but a random guess. On that day the emperor went to his mothers house and every person, implying his courtiers, gave him presents which were thought to be "ten times more than what he gave to the poor".

Very often courtiers too were weighed for rendering important services to the emperor. Jahangir's physicians Ruhullah, was weighed against silver which was bestowed on him and in addition three villages were granted to him as an estate; (*jagir*). Such a ceremony was also observed in the case of royal princes but not on the scale as was with the emperor.

So also Jahangir's successor Shah Jahan, observed this custom, made certain changes in regard to the royal weighment on each festive day. The articles probably were given away to the poor, beggars or prisoners as means of "keeping away the royal person free from bodily and mental harm".

Emperor Aurangzeb followed suit in regard to this usage. Bernier, another traveller, relates how on "third day of that festival of the King, and after him several *Omrahs,* were weighed with a great deal of ceremony in scales which, as well as the weights are they say, of solid gold. I recollect that all the courtiers expressed much joy when it was found that Aurangzeb weighed two pounds more than the year preceedings. (Bernier, *Travels*, V, 270). (R. N. Saletore)

(There are many legends that Hindu Kings since olden days were following this practice of royal weighment).

[*Taittiriya Brahmana; Aranyaka; Mahabharata; Harivamsa, Matsya, Purana;* Kalhana *Rajatarangini; E.I.; XII Vols;* Abu'l Fazal, *Akbarnama; ibid, Aini Akbari; Wakiat-i-Jahangir,* Khowandamir, *Humayun Nama;* Elliot and Dowson, *History, VII vols,* Terry, *Travels,* Coryat, *Travels;* Bernier, *Travels;* Saletore, R.N., *Strange Indian Customs.* Saletore's, *Encyclopedia.*]

TULADHARA-JAJALI : Tuladhara was actually a saintly man belonging to Vaisya (Trading Community) while Jajali was a Brahman. Both had discussed how lack of faith could lead to the commitment of a great sin, how faith is a great cleanser of sins and for great dharma sake both went to heaven.

[*Mahabharata*]

TULADHARA-JAJALI-SAMVADA (**H**) : The conversation of Tuladhara with Jajali"). Bhishma said : There was once a brahman *Jajali*, living in a forest; he preceeded to the sea-shore and practised penances for many years. Living within the waters he roamed through all the worlds with the speed of mind. Once, unseen by Rakshsa., he thought : there is none equal to me"; Picasas. said to him that even the celebrated Tuladhara engaged in buying and selling was not worthy of saying such words.

Arrived at Varanasi he met *Tuladhara* and spoke **to** *him thus* **(1)**. *Asked by Yudhishthira, Bhishma* described those difficult feats that *Jajali* had performed before; while he stood as a wooden post rapt in *yoga*, a pair of *kulinga* birds (*catakan, v.* 9317) built their nest on his head, laid their eggs there, their young ones came out, and only when the latter did not come back, even after a month, *Jajali* left that spot. Then he began to slap his armpits and proclaim loudly : "I have won great merit." Then an invisible voice in the sky said : "Thou art not equal to the wise *Tuladhara at Varanasi;* even he is not fit to say what thou sayest." *Jajali,* fllled with wrath and desirous of meeting with *Tuladhara,* began to roam over the whole earth, observing the vow of silence and passing the night at that spot where evening overtook him. After a considerable time he reached *Varanasi* and saw *Tuladhara* engaged in selling miscellaneous articles (*panyani*). *Tuladhara* stood up and saluted him, mentioning his dealings with the birds, etc. (XII, 262). Asked by *Jajali,* the *vaicya Tuladhara* discoursed to him upon the ways of morality; : in every creature that is endued with the five senses live all the deities, *Surya etc., the goat is Agni, the sheep is Varuna, the horse is Surya; Earth is Viraj; cow and the calf are Soma;* the man that sells those can never obtain success . . . In days of yore many Rishis (and *Yatis*) rebuked *Nahusha for* having slain a cow (which is declared in the scriptures to be like unto one's mother) and a bull (which is declared to be like to the Creator himself); in order to purify *Nahusha,* however, they divided that sin in 101 parts, and converting the fragments into diseases, threw them among all creatures, but declared that they should not be able to pour libations in his sacrifice" (XIII, 263). *Jajali* said that *Tuladhara's* doctrines smacked of atheism, which the latter denied, discoursing on sacrifice, saying that brahmans, having given up the sacrifice ordained for them (i.e. Yoga), had betaken themselves to the performance of sacrifices that are for Kshatriyas (i.e. all other sacrifices). "Instead of all animals the rice-ball is a worthy offering in sacrifices; all rivers are as sacred as the *Sarasvati,* and all mountains are sacred; the soul is itself a *tirtha;* do not wander about on the earth to visit sacred places (XII, 264). *Tuladhara* caused *Jajali* to summon the birds that had been reared by the latter; they made answer agreeably to the religion of *ahimsa.* "Faith is the daughter of *Surya,* etc., quoting a verse sung by *Brahman,* exalting Faith; "the food of a liberal usurer is acceptable, but not the food of a miser; . . . want of faith is a high sin; faith is a cleanser of sins." After a short while, Tuladhara and *Jajali* both ascended to heaven. Many truths of this kind were spoken of by *Tuladhara; Jajali,* having heard his words, betook himself to tranquillity.

[Sorensen, *Mahabharata*]

TULASIDASA (TULSIDAS) : A great Hindi poet and saint. He was born in A.D. 1532 and died in 1623. As he was supposed to have been born under an inauspicious star, he was abandoned by his parents like Kabir and was brought up by a couple, Atmaram Dube and Hulasi and was named Ramabola. His adopted father was a pious man and in his company Rama Bola roamed in several places in the country. He later married the daughter of one Dinabandhu Pathak, named Ratnavali. They had a son called Taraka. Tulasidasa is celebrated specially in northern India as the author of the universally known *Ramacaritmanas* also known as *Ramayana,* which he commenced to compose at Ayodhya in A.D. 1574 and completed at Banaras. He also wrote five major and six minor works. Though not a religious reformer or the founder of a sect or creed, he championed the worship of Rama, supporting his thesis by citing from the works of sages and savants. In one of his *dohas,* he says how a person attains happiness through God's grace and loses it without that grace (*doha*

19). He was a great advocate of devotion (*bhakti*) and preached monism or the *advaita* school, proclaiming that Rama's worship and naught else, leads to eternal bliss. Though his Ramayana is in Avadhi, but millions of people learnt Hindi to read his *Ramayana*.

[Grierson, I.A., XXIII; *Ibid.*, Tulsidas; *Poet and Religous Reformer*; Bhandarkar, *R.G., Vaisnavism, Saivism and Minor Religious Systems; Works of Tulsidas*, edited by Navalkishore; Lucknow, 1886, also in the Bibliotheca Indica Series 1897. In Saletore's *Encyclopedia*]

TULASI LAGNA : The marriage of theTulasi plant. This occurs on the Karttika Sukla 11th and is popular in the Konkan where it is observed even to this day. Unless it is celebrated no wedding days are fixed. With Tulasi plant are associated two legends. the first is that Laksmi, after slaying a demon, who was making mischief, sought refuge in the Tulasi plant and thus became worthy of human adoration. The more popular legend is about the deceit of Vrinda, the wife of Jalandhara. Her beauty and virtue made her famous and Shiva, finding that her husband had acquired some of her powers, wanted to slay him. but finding that he could not do so discovered he could achieve his object only destroying Vrnda's virtue. So Shiva approached Visnu for help and he succeeded in achieving his object by impersonating her husband just like Indra. When this was done Shiva slew Jalandhara and Vrinda, finding how she had been cheated, committed sati. But the deceiver himself had fallen so much in love with her that, when he heard of her self-immolation, he refused to be comforted until all the gods at last agreed to summon her spirit in the Tulasi plant which she is supposed to visit every evening for the night and to leave it on the next morning. That is why the leaves of a Tulasi plant which is kept in every Hindu house generally, are not plucked at night so that she may not be harmed. Usually on the 11th and 15th of *Karttika Sukla*, the wedding of the Tulasi plant with the emblem of Vishnu, Saligrama, (black-stone) often found in the Gandaki river in Nepal, in which he is supposed to dwell, is actually performed with the recitation of incantations (*mantras*), showering of rice grains, and the intervention of the shawl between the two as in actual life. Before the marriage, a fast is to be observed till the evening and both, the plant and the emblem, are sanctified with a bath of the sweet *pancamrta* prepared from ghee, curds, sugar, milk and honey.

This story must have been invented to preserve the sanctity and worship of the Tulasi plant, which has always been held in great reverence to such an extent that its roots are claimed to be in all the sacred centres of pilgrimage and that in its centre dwell all the deities while its upper branches hold all the *Vedas* (cf. *Williams, Monier, Religious Life of the Hindus*, p. 333). This plant is also considered to have medicinal properties and its leaves have a pleasant smell. The leaves of the Tulasi plant are used in making gifts to Brahmanas like the udakumbhadana (myrtle-pot gift). (R. N. Saletore)

[Underhill, M.M., *Hindu Religious Year* : Monier-Williams, *Religious life of the Hindus*, Oppert, *Original Inhabitants of India*; Saletore, *E.I.C.*]

TULASI (TULSI) PUJA : Mostly worshipped by the Hindu ladies in every home.

The *tulsi* is undoubtedly the most sacred plant in the Hindu religion; it is found almost in every Hindu house throughout India. It is said by writers that it protects from misfortunes and sanctifies and guides to heaven all who cultivate it. The Brahmins hold it sacred to the gods : Krishna and Vishnu. The mythological story narrates that this plant is the transformed nymph Tulasi, beloved of Krishna, and for this reason near every Hindu house it is cultivated in pots or on brick or earthen pillars with hollows at the top in which earth is deposited; it is daily watered and worshipped by all the members of the family. the wood of the stem is sued for making beads for the rosaries used by Hindus on which they count the number of recitations of their Gods name.

In the *Vrat Kaumudi*, a ceremony called the *tulasi laksha vrat*, is ordered to be performed, when a vow is made, which consists in offering a *lac* of the leaves one by one to Krishna, the performer fasting till the ceremony is complete, *Nayavad*, another ceremonial sacrifice among the Hindus, consists in taking a brash dish containing some cooked food, and placing it before the god in a square (*chauk*) previously marked out on the ground with the fingers dipped in water. The worshipper then squats on a low stool, and taking two leaves of the *tulsi* in his right hand he closes his eyes with his left, dips the leaves in water, and throws one upon the food, and the other, after five peculiar motions of the hand, on the god.

The leaves are also used in the funeral ceremonies of the Hindus.

The leaves make one of the constitutents of *charnamrit* offered to Lord Vishnu.

[Pandey, B.P., Sacred Plants of India]

TULJAPUR : Near Ahmadnagar, Maharashtra State. Here in one of the Sivneri Hill caves and there is a shrine of the goddess Bhavani, also known as Parvati, the consort of Siva. One of her images as Ekavira Bhavani can be seen in the Karle caves. She is worshipped as the family deity of the Koli community. In the Sivneri Hill Cave shrine, on the Vaisakha full moon night, a large fair is held and local temple women used to dance a peculiar dance called Gondhala. This is one of the shrines where, according to an old tradition, when Parvati's corpse was struck by the discus of Visnu, some of her limbs fell. This deity, famous in Maharashtra, is invariablly associated with the name of the great Sivaji, who is claimed to have received a sword from her hands to destroy his enemies and to restore the *Dharma* in the country which the Muslims had spoliated.

[Underhill, M.M., *The Hindu Religious Year*. Saletore, R. N., Encyclopedia]

TUMBARA : (1) He is a Yaksa attending on the 5th *Tirthankara* Sumatinatha and his Yaksini is Mahakali. His vehicle is a *garuda*, as borne out by both the Svetambaras and the Digambaras. With both sects he has four hands. According to the Svetambaras he shows with one hand the gift pose (*varada mudra*) and carries in the rest a spear (*sakti*), a club and a noose. From the Digambara angle, he holds two snakes, a fruit and also shows the *varada mudra*. The latter sect also places a sacred thread, after the Brahmanical style, of a snake on his chest. Both he and his wife, also known as Purusa Datta (with the Digambaras) have the Garuda for their vehicle and the *cakravaka* (red goose) respectively. The latter vehicle is also that of their *Tirthankara* Sumatinatha himself. This Jaina Tumbara has been considered to be identical with the Brahmanical Tumburu (Bhattacharya, B.C., *The Jaina Iconography*, p. 100), but this identity does not seem to be established excepting roughly in the name, the Brahmanical being Tumburu and the Jaina, Tumbaru.

[Hemacandra, *Sumatinathacaritra;* Bhattacharya, B.C., *The Jaina Iconography.*]

TUMBARA : A sacred tree in Jain religion. This is also the name of the *Kevala* tree under which the 11th Tirthankara Sreyamsanatha attained enlightenment.

TUMBARA OR TUMBARU : He is attached to the fifth Jina Sumatinatha as his attendant Yaksha. Tumbaru also known as Tumbara is white-bodies, with Garuda for a vehicle, and he has four arms. In one right hand he holds a spear, the second being in "boon-granting" position, while he has a mace and a noose in his two left hands. No separate images of his have been discovered so far.

Tumbaru appears as a divine musician, a Gandharva in Hindu literature. But in the Jaina pantheon he changes his musical instruments for deadly weapons. He shares his vehicle with his commanding Jinas red goose. The symbol of spear, mace and noose and the "boon-granting" pose all point towards his Yakshahood.

[Chanchreek and Jain, *Encyclopedia of Jain Religion*]

TUMBURU : A Gandharva. He was son of Pradha. He sung at the birth of Arjuna and was seen in the palace of Indra. He was among the Gandharva chief in the palace of Kubera. He had given 100 horses to Yudhisthira. He came alongwith other Gandharvas by a Vimana to see the encounter (Mahabharata Battle).

He was present at the horse-Sacrifice of Arjuna.

[Sorensen, *Mahabharata Index*]

TUMBURU : A Brahmanical Gandharva musician. He was credited with merit and had two daughters, Manvati and Sukkesa.

He was afraid of Candrodaka-Dundhubhi, a Gandharva disciple of Narada, and he accompanied that sage during his visit to Yudhisithira. He sang with Narada, went to heaven where he witnessed the glories of Ananta and finally became the overlord of all the worlds. Still he eulogized Krishna when he lifted up the Govardhana mountain. His famous daughters known as the *panca-cudas* are believed to preside over the months of *Caitra and Magha*. Tumburu was remembered in the 4th century for his famous music. In the Allahabad *prasasti* of Samudra Gupta, is recorded how he put to shame, among others, Tumburu and Narada by his choral skill and musical accomplishments.

[*Vayu, Bhavisya., Brahma, Puranas*: Fleet, C.I.I., III (1) pp. 14-15; Dowson, J., *A Classical Dictionary*; Sorensen, *Index*. Saletore, *E.I.C.*]

TUNDA : A Rakshasa. He fought with monkey chieftain Nala.

TUNDA : A people in Mahabharata period.

[Sorensen]

TUNDAKA : A province in South. This has been identified with the Tondalmandalam of the Colas.

[Rice, *Mysore and Coorg from the Inscriptions*]

TUNDALA : This place is near Agra. Now a big railway junction. It was famous for Jaina temples. A Yaksha lived here.

TUNGAKA : A sacred forest. In days of old, when the *Vedas* had been lost, the rshi *Sarasvata* of *Angiras'* race seated at ease on the upper garments of the *rshis* in the forest of Tungaka. made the *rshis* recollect all that they had learned before, only by distinctly pronouncing the syllable om. There the *rshis* and the gods, *Varuna, Agni, Prajapati, Hari, Narayana, Mahadeva, and Pitamaha,* appointed *Bhrgu* to officiate at a sacrifice, and *Bhrgu* once more performed the *agnyadhana* for all these rshis, gratifying *Agni* with a portion of clarified butter according to the ordinance. A visit here destroys all sins, and dwelling there for a mouth with subdued senses, etc., leads to the *Brahmaloka* and delivers ones race: (*aranyam*).

[Sorensen, *Mahabharata Index*]

TUNGAVENA : A river. Among rivers who are mothers of fires.

[Sorensen]

TURA KAVASEYA : He is mentioned in the Vamsa (list of teachers) at the end of the tenth book of the Satapatha Brahmana as the source of the doctrine set forth in that book, and as separated, in the succession of teachers, from Sandilya by Yajnavacas and Kusri. In the same Brahmana he is quoted by Sandilya as having erected a fire-altar on the Karoti. In the Aitareya Brahmana he appears as a Purohita, or domestic priest,' of Janamejaya Pariksita, whom he consecrated king. In the Brhadaranyaka Upanisad and a Khila he appears as an ancient sage. Oldenberg, no doubt rightly, assigns him to the end of the Vedic period. He is probably identical with Tura, the *deva-muni*, saint of the gods, who is mentioned in the Pancavimsa Brahmana.

[Macdonell and Keith, *Vedic Index*]

TURA-SRAVAS : He was a sage. This actually is the name of a seer mentioned in the Pancavimsa Brahmana as having pleased Indra by two Samans (Chants) of his composition. Indra in return appears to have given him the oblation of the Paravatas on the Yamuna.

[Macdonell and Keith]

TURUKSA : This is an expression first applied in India to the Turks or the Arabs and later to Muslims in general. Kalhana relates how the Turki Sahis first ruled south of the Hindu Kush from about the Middle of the 5th century A.D., later in the Kabul Valley where they became extinct in about the middle of the 9th century A.D., when the redoubtable Lalitaditya Muktapida conferred high offices on his Sahi nobles at his court.

[Kalhana, *Rajta*]

TURUKSA DANDA : A tax levied in the north and south. It is first noticed in the Candravati inscription of the Gahadavala king Candradeva (A.D. 1072-90) dated A.D. 1090, in which this tax appears for the first time. It has been suggested that this charge was sometimes intended to be a poll-tax on the Muhammedans. (E.I., IX, p. 321; also see 302-5), while it has also been though to have been a tax raised for defending the country against the Muslims or a charge for buying them off, (Ray, H.C., *Dynastic History of Northern India*, I, p. 211). In all likelihood it was characterized by both these features. The Sarnath *Prasasti relates* how the king Govindacandra was a "heavenly champion deputed by Siva to protect Banaras from the wicked Turkish invaders."

[Vogel, *Catalogue of Sarnath Museum*, Tripathi, R.S., *History of Kanauj*, pp. 346-51; Rangaswamy, Aiyangar, K.V., *Krtyakalpataru*, Intr., p. 54 (G.O.S.). Smith, V.A., *Early History of India* (4th ed.) p. 400; Sten Konow, *E.I.*, IX, p. 329; *E.C.*, XII vols. Saletore, R. N., *Encyclopedia*]

TURUKSA-PANA : A tax akin to *Turuksa-danda*. It is mentioned in the Rahan copper plate grant of king Madanapala and Govinda Gahadavalas (I.A., XVIII, pp. 13-19) (C.A.D. 1134-114). It is believed to imply Turkish gold. Muslims continued to be a perpetual menace in the country after the 12th century, especially in South India, when so many other taxes were recovered in the different regions of the Hoysalas, the Vijayanagara emperors and even later. (In all probabilities Hindu kings and feudal lords used to collect and give money to the Muslim invaders so that they may not plunder the cities and damage temples etc.)

[Saletore, *E.I.C.*]

Turuksa Taila (Tel) : An oil connected with the Turuksas. It is first mentioned in the *Aryamanjusri Mula Kalpa* assigned to *circa* A.D. 800 (*turuksatailapurnaih gaivyagrtapurnairiva*). It has been suggested to be identical with *Parasika taila* mentioned in Bilhana's *Vikramankadeva. carlia.* (Agrawala, V.S. *J.G.J.R.S.I.*, ii. pts. 2-3; p. 90; Gode, P.K., *Studied in Indian Literary History*, I, p. 323; 324). This is doubtul for the Parasikas (s.v.) and the Turuksas were not identical. The Turuksas have been generally understood to mean people who had hailed from Central Asia. for example, Turuksa was a name given to Kaniska because he had come from that part of the country (cf. Jayaswal, K.P., *History of India*, pp. 23-24). But the Parasikas were of Persian origin. The Turks, referred to by Kalhana must be understood to imply the Arabs. He states that Huska, Juska and Kaniska had belonged to the Turkish race [Rja., I, (170)], the Tu-Cheh of the Chinese, and they had spread over the Oxus Valley, but they were overnowered by the Arabs, who destroyed the Indian princes of the Helmund and Kabul valleys in *circa* A.D. 870 (cf.Ray, H.C., *Dynastic History of Northern India*, I. pp. 56-60). The Turks were not only nomadic fighters but also traders who trafficked in women. Kalhana tells us that to king Kalasa (A.D., 1063-89) were brought in *circa* A.D. 1081 by one Takka, maidens born in different countries whom he purchased from the Turks [Kalhana, *Raja.*, VII, (520)]. Such a practice must have continued from much earlier times, for in the *Perilus*, ascribed to the first century A.D., mention is made of the imports of good-looking maidens in the Sind region. The Turks thus brought not only young women with them but also craftsmen. Kalhana again has recorded that to king Kalasa came from the Turks an architect. [*Ibid.* (528)]. *Turuksa-taila*, which implies that a kind of oil, associated with their name, must have also been brought by them just as they did attractive women and efficient architects who could approach kings. Whether such Turks brought this oil from Persia or from Khotan or any other region cannot be determined for lack of definite evidence. It was probably rock-oil and not the modern kerosine known to Kautilya (*Artha.* B.k. II, ch. II, p. 84, text, p. 82), which the Turks brought for sale. (R. N. Saletore)

[*Aryamanjusri-mula-Kalpa;* Kalhana, *Rajatarangini;* Bilhana, *Vikrananka-devacarita;* Gode, P.K., *Studies in Indian Literary History, I;* Ray, H.C., *Dynastic History of Northern India, I; The Periplus of the Erythraean Sea*, Schoff's ed. Saletore, R.N., *E.I.C.*]

Turva : Occurs once in Rig-Veda, denoting name of the Turvasa people or king.

[Macdonell and Keith]

Turvasa : Occurs frequently in the Rigveda as the name of a man or of a people, usually in connexion with Yadu. The two words usually occurs in the singular, without any connecting particle, *Turvasa Yadu or Yadu Turvasa*. In a plural form the name Turvasa occurs once with the Yadus, and once alone in a hymn in which the singular has already been used. In one passage the dual *Turvasa-Yadu* actually occurs, and in another *Yadus Turvas ca*, Yadu and Turva.' In other passages Turvasa appears alone, while in one Turvasa and Yadus occur.

From these facts Hopkins deduces the erroneousness of the ordinary view, according to which Turvasa is the name of a tribe, the singular denoting the king, and regards Turvasa as the name of the Yadu king. But the evidence for this is not conclusive. Without laying any stress on the argument based on the theory that the 'five peoples of the Rigveda are the Anus, Druhyus, Turvasas, Yadus, and Purus, it is perfectly reasonable to hold that the Turvasas and Yadus were two distinct though closely allied tribes. Such they evidently were to the seers of the hymns which mention in the dual the *Turvasa-Yadu* and speak of *Yadus Turvasca.* This explanation also suits best the use of the plural of Turvasa in two Rigvedic hymns.

In the Rigveda the chief exploit of Turvasa was his participation in the war against Sudas, by whom he was defeated. Hopkins suggests that he may have been named Turvasa because of his fleet (*tura*) escape from the battle. His escape may have been assisted by Indra, for in some passages Indra's aid to Turvasa (and) Yadu is referred to; it is also significant that the Anu, and apparently the Druhyu, kings are mentioned as having been drowned in the defeat, but not the Turvasa and Yadu kings, and that Turvasa appears in the eighth book of the Rigveda as a worshipper of Indra with the Anu prince, the successor, presumably, of the one who was drowned. Griffith, however, proposes to refer these passages to a defeat by Turvasa and Yadu of Arna and Citraratha on the Sarayu; but the evidence for this is quite inadequate.

Two passages of the Rigveda seem to refer to an attack by Turvasa and Yadu on Divodasa, the father of Sudas. It is reasonable to suppose that this was an attack of the two peoples on Divodasa, for there is some improbability of the references being to the Turvasa, who was concerned in the attack on Sudas, the son.

Zimmer considers that the Turvasas were also called Vrcivants. This view is based on a hymn in which reference is made to the defeat of the Vrcivants on the Yavyavati and Hariyupiya in aid of Daivarata, and of Turvasa in aid of Srnjaya, the latter being elsewhere clearly the son of Devarata. But as this evidence for the identificaiton of the Turvasas with the Vrcivants is not clear, it seems sufficient to assume that they were allies.

Later, in the Satapatha Brahmana, the Turvasas appear as allies of the Pancalas, Taurvasa horses, thirty-three in number, and armed men, to the number of 6,000, being mentioned. But otherwise the name disappears : this lends probability to Oldenberg's conjecture that the Turvasas became merged in the Pancala people. Hopkins considers that in the Statpatha passage the horses were merely named from the family of Turvasa; but this view is less likely, since it ignores the difficulty involved in the reference to the men.

It is impossible to be certain regarding the home of the Turvasas at the time of their conflict with Sudas.They apparently crossed the Parusni, but from which side is disputed. The view of Pischel and Geldner, that they advanced from the west towards the east, where the Bharatas were is the more probable.

[Macdonell and Keith, *Vedic Index*]

Turvasu : Son of Yayati and Devayani. He was their second son. He did not follow his parents therefore was cursed that race of Turvasu should became extinct and he should become king of such whose practices are impure and who are non-Aryans.

[Sorensen, *Mahabharata Index*]

TURVAYANA : This is the name of a prince mentioned in the Rigveda. He appears by name in two passages, and is clearly alluded to in a third, as an enemy of Atithigva, Ayu, and Kutsa. With this accords the fact that the Pakthas were opposed in the battle of the ten kings to the Trtsus, and that Turvayana is shown by another passage of the Rigveda to have been a prince of the Pakthas. He is there represented as having been a protege of Indra, who aided him against Cyavana and his guardians, the Maruts. It is not probable that he is identifical with Susravas.

[Macdonell and Keith, *Vedic Index*]

TURVITI : Occurs several times in Rig Veda, as associate of Vayya and alone. Indra is shown aiding him over a flood. Ludwig says he was king of the Turvasas and Yadus.

[Macdonell and Keith]

TUSA : In the Atharvaveda and later, regularly denotes the husk of grain, often used for a fire.

[Macdonell and Keith]

TUSA : Is found in the later Samhitas and the Brahmanas denoting the fringe' or trimming' of a garment.

[Macdonell and Keith, *Vedic Index*]

TVAC : Skin,' 'hide, (*a*) denotes specially in the Rigveda the hide used in the process of extracting the Soma juice from the plant. The soma was pounded with stones (*adri*) upon the skin laid on the pressing boards (*adhisavane phalake*), which, however, are not mentioned in the Rigveda. Or if a pestle and mortar were used, the skin was still placed underneath them to catch the drops of juice, not above, as Pischel thought.

[Macdonell and Keith]

TVARITA : Goddess or deity of Kiratas,a wild tribe. She is represented with two hands, adorned with peacock feathers on her head, wearing a robe of leaves (like the Pattu Koragars of Tuluva, South Kanara District, Karnataka State), a garland of *gunja* seeds and a head-jewel of eight serpents. These eight snakes are apparently an allusion to the eight principal Nagas. She berars a close resem balance to another deity, Nagamata, the mother of serpents, Skandasthiti or Manasa and the Scythian goddess Tavita (Nagendranath Vasu, *Mayurbhanja*, Intr. p. xxxxix, f.n.). Tvarita, according to the *Silparatna*, rides on a crow and is consisdered to be a widow. The snake element in Buddhist iconography is associated with Janguli and the leaf aspect with Parnasabari. A crow appears on the banner of Alakami and two crows on that of Nairrti.

[*Silparatna;* Nagendranath Vasu, *Mayurabhanja;* Sastri, Krishna, H., *South Indian Images;* Bhattacharya. B., *The Indian Buddhist Iconography.* Saletore, R.N., *Encyclopedia*]

TVASHTRI : In the Rig-veda this deity is the ideal artist, the divine artisan, the most skilful of workmen, who is versed in all wonderful and admirable contrivances, and corresponds in many respects with Hephaistos and Vulcan. He sharpens and carries the great iron axe, and he forges the thunderbolt of Indra. He is the beautifiul, skilful worker the omniform, the archetype of all forms, the vivifier and the bestower of long life. He imparts generative power and bestows offspring. He forms husband and wife for each other, even froms the womb. He develops the seminal germ in the womb, and is the shaper of all forms, human and animal. He has generated a strong man, a lover of the gods, a swift horse, and has created the whole world. As the Satapatha Brahmana expresses it, "He has produced and nourishes a great variety of creatures; all worlds (or beings) are his, and are known to him; he has given to heaven and earth and to all things their forms." He created Brahmanaspati above all creatures, and generated Agni along with heaven and earth, the waters and theBhrigus. He is master of the universe, the first-born protector and leader, and knows the region of the gods. He is supplicated to nourish the worshipper and protect his sacrifice. He is the berstower of blessings, and is possessed of abundant wealth, and grants prosperity. He is asked, like other gods, to take pleasure in the hymns of his worhsippers and to grant them riches. He is associated with the Ribhus, and is represented as sometimes envying and sometimes admiring their skill. He is represented as being occasionallly in a state of hostility with Indra, and he had a son named Visva-rupa (omniform) or Tri-siras, who had three heads, six eyes, and three mouths, who was especially obnoxions to Indra, and was slain by him. He had a daughter, Saranyu, whom he married to Vivaswat, and she was the mother of the Aswins. In the Puranas Tvashtri is identified with Viswakarman, the artisan of the gods,and sometimes also with Prajapati. One of the Adityas and one of the Rudras bear this name, as also did a prince descended from Bharata.

[Dowson, *Hindu Mythology and Religion*]

Tvastri (tvastr) : Employed once in Atharveda to denote a carpenter. He is mentioned using an axe (svadhiti) to fashion from wood, a well made form (sukratom rupam).

[Macdonell and Keith]

U

Uchchah-Sravas : (1) A Celestial horse. (2) Son of Avikshit.

[Sorensen]

Uchchaih-Sravas : The model horse. The white horse of Indra, produced at the churning of the ocean. It is fed on ambrosia, and is held to be the kind of horses.

[Dowson]

Ucchai-Sravas Kaupayeya : A warrior and monarch of the Kurus. He was the maternal uncle of Kesin.

[*Jaiminiya Upanisad Brahmana*, III, 29, 1-3; Macdonell and Keith, *Vedic Index*.]

Uchchangi : This is a place in Karnataka State. Its antiquity is vouched for by an inscription of *saka* 986, according to which its ancient names in the Krta, Treta Dvapara and Kali Yugas were Meghanatha, Kanakagiri, Uttangaparvata and Uchchangiya. It was known as Meghanatha as it was the residence of the demon Meghanatha, Kanakagiri, as it was the abode of Hiranyaka, and Narayana, having killed him, lost all thirst for gold (*kanaka*). It was the hermitage of Uttangamaharisi and hence its name of Uttangaparvata. In the Kaliyuga, Uchchngiyabbe and two Brahmana maidens, through severe austerities, realized Isvara and through him attained salvation. Hence it came to be called Uchchangiya Parvata. It withstood an attack for twelve years and then fell at the hands of the Yadava family. (*E.R.* for 1919, p. 101). The Uchchangi, fort (*durga*) is about three miles east of Malakalmuru (*M.A.R.*, 1911-12, p. 4). This fort was also known as Uccasrngi. (R.N. Saletore)

[*E.R.*, for 1919; *M.A.R.*, 1911-12; *I.A.*, VI; *E.C.*, II, 281. p. 126; *E.C.*, XI; Rice,*Mysore and Coorg from the Inscriptions*. Saletores, *E.I.C.*]

Uchchhishta : The remains of a sacrifice to which divine powers are ascribed by the *Rig*-veda.

[Dowson]

Uch-Chirsaka : Denotes the description of the couch (paryanka) in the Kausitaki Upanisad, meaning cushion for head (Asandi).

[Macdonell and Keith]

Uchchista Ganapati : Famous as Sakti Ganapati also. This is a form of Ganapati in a standing posture and was also worshipped by the Jainas. Among them he is represented with four hands, holding an axe, a sweet-meat (*modaka*) and his two hands showing the *varada* (gift) and shelter (*abhaya*) pose (*mudra*). His hands have varied from two to 108. He is shown as pot-bellied and his vehicle is the mouse, although the four-armed seems to be the standard. In the second half of the 16th century during the Cangalvas an attempt was made by them to reconcile the Vira Saivas with the Jainas by carving double *lingas* along with a figure of Uchchista Ganapati with a nude figure on his lap and another nude figure squatting before him, along with Jaina images.

[Vardhamanasuri *Acaradinkara Pratisthavidhi;* Sastri, Krishna, H., *South Indian Images;* Saletore, R. N., *E.I.C.*]

UDAKAMANDALA : This has been the ancient and Kannada name of the modern Ootacamund (Ooty), Tamil Nad. It was the home of the Todas.

UDAMAYA ATREYA : The chief priest (*purohita*) of Anga Vairocana.

[*Aitareya Brahmana,* Macdonell and Keith, *Vedic Index*]

UDAMBARA : A type of tree first noted in the *Atharva Veda* (xi, 4, 1, 2) and referred to later. It was at first used for sacrificial purposes; the post (*yupa*), ladle and amulets were manufactured from its wood. Its sweet fruit is recorded as ripening thrice a year (*Ibid.*, v. 24). It was well-known to Kautilya in the 4th century B.C. and he relates how its powder (*udambara*) along with that of others was used for making a preparation which could enable a man to fast for one month.

[Kautilya, *Artha.*, Bk XIV. ch II, p. 445, text, p. 414].

UDANA : A Vedic expression, a Buddhist text. (1) One of the vital breaths mentioned in the *Rig* Veda.

[*Maitrayi Samhita,* Macdonell and Keith, *Vedic Index*]

(2) A collection of eighty tales in eighty parts (*vaggas*) containing many of the Buddha's saying, mainly in verse. This forms the third part of the *Khuddakanikaya*. This is also the name of the eighty-two *suttas* uttered in a state of ecstasy and forms a part of the *Pitakas*.. The tales of the *Udana* served as a basis for the *Dhammanada* and was its chief source for its twelve legends.

[*Udana;* Malalasekera, *Dictionary* I]

UDANA : Fifth of the vital breaths. That single breath that operates in these three i.e. Prana, Samana and Apana is called Udana.

[Macdonell and Keith]

UDANA : Shiva (Civa's) name, out of his 1000 names.

[Sorensen]

UDANKA SAULABHAYANA : A learned priest. He had identified his views on Brahma with the vital airs (*prana*) and has been considered a contemporary of king Janaka.

[*Brhadaranyaka Upanisad,* iv, 1, 3; Macdonell and Keith, *Vedic Index.*]

UDAPANA : One or more tirthas. (Baladevatirthayatra) : Although the *Sarasvati* seems to be lost there, yet, owing to the succulence of the herbs and the moistness of the land, holy persons know [that] the river [has an invisible current there] (IX, **35**).There the great ascetic *Trita* had lived and drunk *Soma* in a pit where his two brothers had left him, and therefore were cursed by him. Requested by *Janamejaya, Vaicampayana* related : In a former *yuga* there were three brothers who were ascetics : *Ekata, Dvita*, and *Trita*, like to *Prajapati*, having by their tapas won *Brahmaloka* (*Brahmalokajitaha*), and being blessed with children. At last their father *Gautama* died, having passed a long life here. Those kings who had been his *yajamanas* continued to pay respect to his sons. Once,thinking of performing a sacrifice and having received animals from their *yajamanas*, those *maharshis* came towards the east. *Trita* was walking in front, *Ekata* and *Dvita* in his rear, bringing up the animals. Ekata and Dvita thought of taking the kine away and desertingTrita. In the night they saw a wolf. Trita ran in fright and fell into pit near Sarsvati. His brothers had deserted him. *Trita* feared to die because he had not earned the merit of drinking *Soma*, and in imagination performed a sacrifice, himself being the *hofr* and uttering the *riks*, *yajushes*, and *samans*. *Brhaspati* prevailed upon the gods to go there lest Trita become angry and create other gods. *Trita* duly gave them their shares with proper *mantras* ; they granted him boons : that the gods should deliver him [from the well], and that he who bathes in that well shall have the end which is attained by persons who have drunk *Soma*. At these words the *Sarasvati*, with her waves, appeared within that well. Raised aloft by her, *Trita* emerged and worshipped the gods. Meeting his brothers he cursed them, saying that they should become wolves and have for offspring leopards and bears and apes.

[Sorensen, *Mahabharata Index*]

UDAPEKSHIN : A son of Viswamitra.

[Sorensen]

UDARA SANDILYA : A teacher. He is mentioned as the pupil of Atidhanvan Saunaka. In the palace of Indra.

[*Chandogya Upanisad*, Macdonell and Keith, *Vedic Index*.]

UDAYAGIRI PARVAT : Famous mountain in the eastern side from behind which the Surya (Sun) rises. Also Udayachal.

[Dowson]

UDAYAGIRI : Historic place, ancient Kumaragiri. An old town known for some of its caves. Along with Khandagori it lies six miles to the north west of Sisupalagarh and not far from Bhuvaneshwar, Orissa. It was once the capital of the Cedi Kings and sacred to the Jainas. The Udayagiri caves comprise cells and rock-shelters, dating back from the 1st and 2nd centuries B.C., while others there are for a later date. Some of them have been considered as early as those of Mahavira's times and sanctified by their association with *Arahants*. The most prominent of these caves are the Hathi Gumpha, Mancapuri, Svargapuri, Rani Gumpha, Ganesa Gumpha, Chota Hathi Gumpha and the Alakapuri caves. The other caves at Udayagiri, though of a later date, are still of some interest and they are the Sarpa Gumpha, Pavanari Gumpha, Bagha Gumpha, Jambesvara, Haridasa and Jagannatha Gumphas.

Hathi Gumpha. A natural cave, famous on account of the celebrated inscription of Kharavela (s.v.), which ends only with events up to his 13th year, and he is called in this record only as the *Adhipati* whereas, in the Svargapuri Cave inscription of his chief queen (*agra-mahisi*) he is called *Cakravarti*, implying that he must have lived for some years longer as a sovereign.

Mancapuri. (2nd-1st century B.C.). This is a rock shelter with three cells, built by two person, Kudepasiri and Vaduka, while the third cell is supposed to have been built by king Kharavela himself. In the centre of this cavern is a sculpture portraying the worship of the jina by a group of royal personages, in company with an elephant, the constellations and the divinities. The identities of these figures have not yet been fully, established.

Svargapuri. (2nd-1st centuries B.C.). This cave comprises two cells, one large and other small. As in the case of the Mancapuri cave, the floors of these cells and also in other cells are raised gradually at the inner most end to serve for pillo-like inclination for the monks. Between the second and third caves is an inscription of king Kharavela's *Agga Mahisi*. In the facade appear pilasters in the Persepolitan style with four gateway arches (*toranas*) with the *makara* motif and lengthy entablature of the *sala* type.This cave is of a slightly later date than the Hathigumpha cave.

Rani Gumpha. (2nd century B.C.). This has two storeys, one upper and the lower, with sculptures more elaborate than Bharhut while the vigour and spirited treatment of the figures, human and animal, suggest a stage of sculpture as at Sanci. Sculptures in the upper storey represent the legend of a king on a royal hunt, suggesting, though faintly the tale of Duhsyanta when he was dissuaded from slaying a deer by some inmates of sage Kanva's hermitage (*asrama*). This faint similarity has been understood by some writers to imply that Kalidasa lived at this period, though of course, no such argument can be considered sound. The second storey has doorkeepers (*dvarapalas*) with Persepolitan pilasters, mango trees and huts like *pragya-salas.* Within are sculptures depicting a forest with elephants playing in it amidst trees which shelter monkeys eating fruits.The sculptures, though much effaced, faintly reveal a reception granted to a king on his return from some place or aftersome event. This cave has four cells in this storey.The women in the sculptures wear ear-ornaments (kurgo-kundala) and they are engaged in a dance. One woman play's on a drum (*mrdanga*), another on a *dhap*, a third keeps time by clapping her hands, a fourth performs on a small harp (*upavina*) and the fifth one executes the *venu-gana*. This too is executed before a king and his two queens and over his usnisa is the royal umbrella (*chatra*). Another scene depicts women proceeding to a shrine for devotional worship.

Ganesa Gumpha. (c. 2nd century B.C.). This cave has two cells, repeating the storey of the Rani Gumpha, portraying the tale of a woman, towards the left of the verandah. She was abducted by the Kiratas and rescued by a king with the help of some Kirata soldiers. On the cut-out brackets appear the figures of a man, a woman and a king. Their indentification is not possible for lack of any kind of evidence. (Saletore, E.I.C.)

[Burgess, *Cave Temples of Western India;* Banerji, R.D., *The History of Orissa,* 2 vols; Brown, Percy, *Indian Architecture (Buddhist and Hindu)*, pt. I., Chanchreek and Jain, *Jaina Art and Architecture*]

UDAYANA : (1) A prince of the Lunar race, and son of Sahasranika, who is the hero of a popular story. He was king of Vatsa, and is commonly called Vatsaraja. His capital was Kausambi. Vasava-datta, princess of Ujjayini, saw him in a dream and fell in love with him. He was decoyed to that city, and there kept in captivity by the king, Chandasena; but when he was set at liberty by the minister, he carried off Vasava-datta from her father and rival suitor. (2) A name of Agastya.

[Dowson]

UDDALAKA ARUNI : Most praminent teacher of Vedic period. Brahmana from the Kuru-Pancalas. (*Satapatha Brahmana,* XI, 4, I, I). He was the son of Aruna and his son was Svetaketu who studied under him as well as under Patancala Kapya of Madra (*Sankhayaka Aranyaka,* zv). Among his students was Proti Kausurubindi from Kausambi. (*Ibid.*, xii, 2, 2, 13). He was one of the *Sadasyas* present during the snake-sacrifice *sarpa-yajna* of king Janamejaya. His daughter, Sujata, was married to his disciple Kahoda. It is said that his son Svetaketu was begotten by one of his pupils and for an offence he expelled from his home his son Svetaketu.

[*Rg-Veda; Satapatha Brahamana; Sankhayaka Aranyaka;* Macdonell and Keith, *Vedic Index; Mahabharata;* Sorensen, *Index*]

Uddalaka Asrama : Also known as Srinivasa Ksetra and located on the banks of the river Kaveri.
[*M.A.R.*, 1911-12, p.4.]

Uddalakayana : He was a student of Jabalayana mentioned in the second Vamsa (list of teachers of the Brahadaranyaka Upanisad (Kanva recension). (iv.6.1).
[Macdonell and Keith, *Vedic Index.*]

Uddalaki : A rishi, father of Naciketa. He ordered (cursed) his son Naciketa to go to Yama.
[Sorensen]

Uddandapura : Used for modern Bihar.
[Banerji, R.D. *J.B.O.R.*, XIV, pt. IV, p. 513.]

Uddhare : This is modern Udri. It is six miles north-east of Sohrab in the Karnataka State. Its description has been given in an inscription. It was once a Jaina centre and is also mentioned as a great stronghold in A.D. 1139 (*E.C.*, VIII, Sb. 232, pp. 35-36). An entire line of Jaina preceptors (*grurus*) were called after this city as the *Acaryas* of the Uddhare *Vamsa*. (*E.C.*, VIII Sb 146, p. 21). Slowly the Jaina influence at Uddhare was destroyed by Saivities. The Erega Jinalaya of this locality was subsequently changed into a shrine. (M.A.R., for 1931, pp. 65-66). (R. N. Saletore, *E.I.C.*)
[Saletore, B.A., *Medieval Jainism.*]

Uddhava : The friend and counsellor of Krishna. According to some he was Krishna's cousin, being son of Devabhaga, the brother of Vasu-deva. He was also called Pavanavyadhi.
[Dowson]

Udgatri : Ancient priest whose duty was to chant the prayers or hymns from the Sama-Veda.
[Dowson]

Udicyas (Odichyas) : Northern Indian Brahmanas. Their speech was noted for its purity and considered akin to that of the Kuru Pancalas.
[*Satapatha brahmana*, XI, 4 I, I, Macdonell and Keith. *Vedic Index.*]

Uditacarya : An author of a very old commentary on the *Rg Veda*. He hailed from Banavasi.
[*M.A.R.*, 1920, p. 48.]

Udra : Animal occuring in the victims lists at the Asvamedha, in the Samhitas of Yajurveda.
[Macdonell and Keith]

Udranga : A tax mentioned in Gupta inscriptions. It seems to have been a charge imposed on land producers and recovered from those, who had a proprietory right over their land and its produce. Some writers have tried to explain this expression from the Marathi word *uddhar*, (*dhar*) implying "in the gross" (Ghosal, U.N., *Hindu Revenue System*, p. 210), but this is hardly tenable for the two words can have no connection of any kind. The *udranga* tax is mentioned in the Khoh copper plate grant of the *Maharaja* Hastin, dated A.D. 475-76. There it is assigned, along with another tax, *Uparikara* and other dues, to some Brahmanas with the grant of the village Vasantarasandika.
[Fleet, *C.I.I.*, III; Ghosal, U.N., *Hindu Revenue System;* Calcutta, 1929; Saletore, R.N., *Life in the Gupta Age;* Saletores *E.I.C.*]

Udranka : Haris-chandra's aerial city.
[Dowson]

Udupa : A small type of boat shaped like a half-moon. It is mentioned by Panini (*Asta.*, IV, 4. 15). This word has been indentified with the name of the famous centre of Krsna worship in Tuluva (South Kanara District, Karnataka State), namely, Udipi, (Sircar, S.C., *Studies in Ancient and Medieval Geography*, pp. 74, 86). This is incorrect the name of the town in South

Kanara District is Udipi and not Udupa and even in Tulu, the local language, it is colloquially called Odipu but never Udupa.

[Saletore, B.A., *Ancient Karnataka, Tuluva;* Saletore, R.N., *E.I.C.*]

Udupa : Lord of the stars, Soma, the moon.

[Sorensen]

Udvaha : A prince, among the incarnations of Krodhavaca gana.

[Sorensen]

Udyotkara : Well known logician was the author of a sub-commentary on the *Nyaya Sutra* known as the *Nyaya Varttika,* as in its concluding lines. He was remembered by Subandhu as a rescuer of the *Nyaya* in his *Vasavadatta* (p. 235, Hall's ed.) and this work itself is referred to in Bana's *Harsacarita* (*uchcha*. I, also see *uchcha*. II, p. 58, Isvara Candra Vidyasagar's ed.), Hence the date of A.D. 635, ascribed to him (Vidyabhusana. S.C., *Indian Logic,* pp. 123-24) seems reasonable. If he was patronized by the court at Thanesvara, as has been suggested (Vidyabhusana, *op. cit.,* p. 125), surely Bana, that keen observer, would have written about him as he has done about many others, but he has not done so. Uddyotkara's main object in writing his Nyaya Varttika is claimed to have been his keen desire to controvert Buddhist logicians, who had preceded him, namely, Dignaga, Vasubandhu, Nagarjuna and others. (R.N. Saletore)

[Udyotkara, *Nyaya Varittika;* Vidyabhusana, S.C., *History of Indian Logic;* Saletore, R.N., *E.I.C.*]

Ugra : In Rigveda and upanisads used for authority. Max Muller and Roth compares with mighty man.

[*Rigveda*]

Ugra : (1) A son of Dhrtarastra (2) A Prince (3) A son of Kavi (4) Name of Siva, name of Vishnu. (5) Name of a caste.

[Sorensen]

Ugrasena : A king of Mathura, husband of Karni, and father of Kansa and Devaka. He was deposed by Kansa, but Krishna, after killing the latter, restored Ugrasena to the throne.

[Dowson]

Ugrasena : A Pariksitya. He is called so in the *Satapatha Brahmana* (xii, 5,4, 3) along with Bhimasena and Srutasena and a brother of Janamejaya. By performing horse-sacrific the brothers are claimed to have cleansed themselves of their sins.

[*Satapatha Brahmana;* Macdonell and Keith, *Vedic Index.*]

Ujjaini : *Ujjain.* This was the capital of Avanti. It was connected by road with Banaras, which was largely used by merchants and travellers alike-Maha Govinda Sutta however has recorded that Mahissati (Mahismati) was the capital (*Digha Nikaya,* II, p. 235) and perhaps it was an older one. It was one of the seven holy cities in India and also one of the halts on the trade-route to Savatthi. [c.f. *Sutta Nipata* (1011)]. It was noted for its Mahakala shrine.

[Malalasekera, *Dictionary;* Kalidasa, *Meghaduta,* I; Saletore, R.N., *Life in the Gupta Age. Also R.N. Saletores E.I.C.*]

Ujjayani : The Greek Ojain and the modern Oujein or Ujein. It was the capital of Vikramaditya and one of the seven sacred cities. Hindu geographers calculate their longitude from it, making it their first meridian.

[Dowson]

Uluka : An owl (generally). In the *Rg-Veda* it has been considered a bad of ill omen (*nairrta*) (s.v.). The owl was sacriticed to the forest trees during the *asvamedha* sacrifice. It was the vehicle (*vahana*) of Laksmi. (s.v.)

[*Rg-Veda, x,* 165, 4; *Vajasaneyi Samhita,* xxiv, 23; Macdonell and Keith, *Vedic Index*]

Uluka : 'An owl' Son of Kitava. He was king of a country and people of the same name. He was an ally of the Kauravas, and acted as their envoy to the Pandavas. [Dowson]

Ulupi : A daughter of Kauravya, Raja of the Nagas, with whom Arjuna contracted a kind of marriage. She was nurse to her step-son, Babhruvahana,and had great influence over him. According to the Vishnu Purana, she had a son named Iravat. [Dowson, *Hindu Mythodogy and Religion*]

Uma : 'Light' A name of the consort of Siva.The earliest known mention of the name is in the Kena Upanishad, where she appears as a mediatrix between Brahma and the other gods, and seems to be identified with Vach. [Dowson]

Uma : One of the names of Sarasvati. [Macdonell and Keith]

Uma-Mahesvara Samvad : Discourse between Uma and Shiva is reproduced below. As Narada said : Once, *Civa* on *Himavat*, the resort of sidda and charanas, practised severe penances, surrounded by Apsaras. Then came *Uma* and with her hands covered the eyes of *Civa* from behind, and darkness arose all around; but suddenly the darkness disappeared : a third eye appeared on his forehead and consumed the mountain; *Uma* stood before him with her hands joined; he directed benignant looks towards the mountain, which, in a moment, was restored to its former condition. *Uma* asked why his eastern, northern, and western faces are so handsome, and the southern so terrible (1); why his matted locks are tawny and erect (2); why his throat is blue (3) why he has always the *Pinaka* in his hand (4); why he is always a *brahmacarin* with matted looks. *Civa* answered the above questions (1) : "In days of yore *Tilottama*, created by *Brahman* circumambulated me; in what ever direction she turned, a new face of mine appeared through my *yoga*-power; with my eastern face I exercise the sovereignty of the universe; with my northern I sport with thee (i.e. *Uma*); with my western I ordain the happiness of creatures; with my southern I destroy all creatures. (2 and 5); In order to do good to all creatures. (3): In days of yore, *Indra*, desirous of acquiring my prosperity hurled his thunderbolt at me, which scorched my throat. (4) In order to accomplish the purposes of the gods." In days of yore, *Brahman* created *Surabhi* (the celestial cow); once, froth fell from one of her calves on my body; my wrath scorched all the kine which became diversified in hue; *Brahman* pacified me and gave me this bull both as a vehicle and as a device. *Uma* : Why dost thou reside in the cemetery abandoning thy many abodes in heaven? Civa answered : 'I do not see any abode is more sacred then cemetery and my Bhutas love to reside in such spots.' Uma : What are the indications of Dharma? Abstention from injury, etc. *Uma*: What are the duties of the four castes? *Civa* enumerated them. *Uma* : What are the common duties of all the castes? *Civa* enumerated them. Uma: What are the common duties of all the castes? *Civa* : Whenever the world is created, three eternal religions are created by Brahman: the *Veda*, the *smrti*, and the practice of the righteous, etc.; there are four classes of *bhikshus* : *kucaka*, *bahudaka*, *hamsa*, and *paramahamsa* (each in turn being superior to the preceding one). *Uma* : What is the religion of the *rshis* (*munis*)? *Civa* : (1) the Phenapas always gather the forth from the amrta that Brahman drank at a great sacrifice. (2) The *Valakhilyas* in the solar disc, adopting the practice of the birds, live by picking up grains (*unche*), clad in deer-skins or bark of trees; they are only as big as the joint of the thumb; they have burnt all their sins by severe penances. (3) The *Cakracaras* in the *Somaloka*, near to Pitrloka, live by gleaning devoted to compassion. *Civa copiously described the religion* of the Rishis. in general... etc. *Uma* : What is the religion of the *Vanaprasthas*? *Civa* described it (*virasana, manduka-yoga, paurnamasya, cuturmasya*, etc.), they attain to *Brahmaloka* or *Somaloka. Uma* : What is the religion of the *munis* (*munisanghasya*) in their doctrines of perfection (*siddhivadeshu*; i.e., jnanagoshthishu, "followers of the scriptures treating of ascetic success,"? they live unrestrained in the forest, together with their wives. *Civa* : Their characteristics are the shaving of the head, yellow robes, passing the night at home, ablutions three times a day, *hotra, samadhi*, adherence to the path of before as belonging to forest-recluses, are the duties of these also, etc. Asked by *Uma*, *Civa* said : By fasts, etc., one attains to heaven and sports with Gandharvas by *mandakayoga* and *diksha* with the *Nagas*; by living with deer, etc., one attains *Amaravati;* by subsisting upon air or water, fruits and roots, one attains to the riches of Yakshas to and sports with Apsaras.; by abandoning one's body in the ocean, having lived in dependence only of himself, etc., one attains to the world of *Varuna;* by the same practices and piercing one's feet with stone, one rejoices with the Ghats others obtain *Brahmaloka* (having abandoned their bodies in fire as an oblation to the gods), *Cakraloka*, etc. Asked by *Uma.,Civa* expounded the circumstances under which one may be promoted or degraded to a higher or lower order when reborn. Asked further by *Uma, Civa* (worshipped by Devas and Asuras) discoursed as to how men succeed in ascending to heaven, and what words, thoughts, and acts are of importance in this respect and for acquiring along life. "This is the way that was indicated by *Brahman* in himself". Asked by *Uma, Civa* discoursed about that conduct by which a man may attain to heaven (Apsaras the woods of *Nandana*), quoting *Brahman;* the unmerciful, etc., sink into hell; they who humiliate their preceptors and seniors are reborn as *Cvapakas* and *Pukkasas.* Then (asked by *Uma*) he explained why some men become possessed of wisdom or the contrary, blind, diseased, etc.; what acts are faulty, and what faultless; why some are observant of vows, some like Rakshasas. (*Brahma rakshasa*) in conduct, unmindful of *homa* and *vashatkara. Narada* said : Now *Civa* himself became desirous of hearing. Saying that *Uma* (acquainted with all duties, etc.) used to converse every day with *Savitri*, etc., who all regard their husbands as their gods, he questioned *Uma* about the duties of women; "half of my body is made up of half thy body; thou . . . art the cause of the peopling of the earth." *Uma* said she would first consult the rivers, who, with the waters of all *tirthas*, are approaching *Civa* in order to enable him to perform his ablutions : *Sarasvati* (the first of all streams), going to the ocean, etc. (z). *Ganga* was selected for answering the question, and praised *Uma's* modesty; then *Uma* discoursed upon the duties of women in full. She should not cast her eyes on the Moon or the Sun or a tree that has a masculine name. The husband is the god of the woman. If a husband being poor, or diseased, or distressed, etc., were to command his wife to accomplish anything improper or unrighteous, the wife should, without hesitation, do so according to the practice allowable in time of distress, and she becomes entitled to a share in the merit acquired by her hasband. Narada said : Civa applauded Uma and dimissed the others : At the conclusion of Civa's speech loud roars ware heard in the firmament.

[Sorensen, *Mahabhqrat Index*]

Uma locana : An Apsara. She danced at the birth of Arjuna.

[*Mahabharata*]

Umapati : Husband of Uma, Another name of Civa; Umanatha, Umashankar, Umesh etc.

[*Mahabharata*]

Uma Svati : "The earliest Jain philosopher was Umasvati (called Umasvamin by the Digambaras), who was the celebrated author of the Tattvarthadhigama Sutra, one of the most original work of philosophy, written by any thinker of ancient India.There is a great deal of controversy regarding his date; Satish Chandra Vidyabhusan assigns him to the first century A.D., and frankly speaking, there is nothing in the body of the text, that goes against this date. The author also wrote a commentary,according to the Svetambaras, although the Digambaras deny the authenticity of this Bhasya. But there is irrefutable proof that this commentary was known to the Svetambara monks even in the early 7th century A.D., if not earlier. Both Siddhasena Gani (*circa* 600 A.D.) and Haribhadra (middle of the 8th century) knew this Bhasya. According to the *Prasasti*, at the end of this *Bhasya*, Umasvati was a monk belonging to the Uccanagari *sakha*, which according to the *Theravali* was a branch of the Kodiya (Koliya) *gana* and was quite popular in the Mathura region. This *Sakha* originated, according to the testimony of that text in the 3rd century B.C. The reference to the *sakha* of Umasvati goes far to destroy the Digambara claim that he was a thinker of that sect. In all probability, he wrote before the birth of the Digambara sect.We further learn from the same *Bhasya* that he was a resident of Kusumapura or Pataliputra at the time of its composition. He was a Brahmana of the Kaubhisani *gotra* and his fathers name was Svati and mother was called Vatsi, His preceptor in respect of initiation was Ghosanandi Ksamasramana and grand-preceptor was Vacakamakhya Sivasri. His teacher in respect of education, according to the *Prasasti*, was Vacakacarya Mula and Grand-preceptor was Mahavacaka Mundpada.

According to the Digambara Pattavalis Umasvami was the 6th Digambara monk of the Sarasvati Gaccha; according to another Digambara tradition he succeeded Kundakunda in 44 A.D. But there is absolutely no doubt that not a single Digambara work or epigraph which makes him a successor of Kundakunda, is earlier than 1000 A.D. As a matter of fact it can be asserted with confidence, that Umasvati was the earlier philosopher and Kundakunda, who was a Southerner, could not have flourished before the 3rd century A.D. There is however nothing to show that Kundakunda was acquainted with the works of Umasvati.

The *Tattvarthadhigama Sutra has* 357 verses and has altogether ten chapters and this is the reason why it is also known as the *Dasadhyayi*. Writers belonging to both the Svetambara and Digambara sects have written learned commentaries on this text. It is believed that the earliest commentary on this work of Umasvati was written by Samantabhadra in 84,000 verses,which was known as the *Gandhahastimahabhasya;* it has further been contended that the earliest section of this work is the well known *Aptamimamsa* or Devagamastotra. But as Jugalkishore Mukhtar has shown there is no such work has come to light. Therefore we should took upon the *Savarthasiddhi* of Pujyapada as its earliest available commentary. Several other celebrated savants also wrote commentaries of this treatise of Umasvati, which will be discussed after wards.

It is difficult to make a correct assessment of the influence exercised by Umasvati on the Jain thinkers of later times. But it appears that not a single thinker, with the possible exception of Kundakunda and Samantabhadra, was immune from the all pervading influence of this Brahmin savant. In the Vividhatirthakalpa Jinaprabha refers to Umasvati as a writer of 500 texts and a resident of Pataliputra.

[Chatterjea, Asim Kumar, *Jaina Religion*, See also Chanchreck and Jain, *Encyclopedia of Jain Religion*]

UMASVATI : In the history of Jain Religion Umasvati or Umasvami is regarded as one of the top most Jaina thinkers. He was also known as Vacaka Sramana and Nagaravacaka. According to his own statement he was born at Nyagrodhika but lived at Kusumapura (Pataliputra). The illustrious Madhvacarya, out of deference to his knowledge, bestowed on him the title of *Acarya* and styled him Umasvatikacarya, and also as Vacakacarya. (cf. *Sarvadaulana Samgraha*, ch. *Jaina Darsana*). His death is said to have occurred in A.D. 85 after living for 84 years, 8 months and 6 days (Vidyabhusana, S.C., *Indian Logic*, p. 168) and if this tradition is to be accepted then his date of birth may be placed in *circa* A.D. 1. He was the son of Svati and Uma and hence he is sometimes known as Svatitanaya Vatsisuta as his mother had belonged to the Vatsa *gotra*. He went from his village Nyagrodhika to Kusumpura (Pataliputra) and he is said to have been the disciple of Balissaha who, along with Bahula, were the disciples of the tenth Pontiff after Mahavira, Arya Mahagiri, who apparently died 249 years after Mahavira. In the Digambara accounts Umasvati is noted as the sixth in succession from Bhadrabahu and the successor of Kundakundacarya. In Kannada inscriptions he has also been called Umasvamini. He was essentially a Svetambara Jaina and pertained to the Kaubhisain *gotra* and according to tradition, wrote no less than five hundred works. Of these, however, only five have survived, namely *Tattvarthadigama Sutra*, *Bhasya* on the above, *Pujaprakarana*, *Jambudvipa-samasa* and *Prosamarti*. The first work is among the most valuable for he has embodied in it, in a popular style, after the Sanskrit *Sutras*, all the principles of Jaina philosophy. Its popularity and importance can be gauged from the fact this epitome of Jainism has had numerous commentaries of which thirty one are extant. In Digambara accounts he is claimed as one born in the line of Kundakunda (*E.C.*, II, 258, p. 117), but this is not borne out by facts or by any other records. (Narasihacharya, *op. cit.*, p. 117, f.n. 1). (R. N. Saletore)

[*The Svetambara Pattavali;* Hoernle, I.A., XX; *Hiralal, Ancient History of the Jaina Religion, II;* Peterson, *Report on Sanskrit MSS, IV, Bombay Circle,* 1866-92, London, 1895; Jaini, J. L., *Tattvarthidigamasutra* Saletore, R. N., *E.I.C.*]

UNCHAVRTTY-UPAKHYANA : This is the episode of Mahabharata relating to the gleaner. As Bhishma said Maharshi *Narada* wanders through all the worlds like *Vayu*, not obstructed by anything; once he repaired to the abode of *Indra*, who asked him if he had perceived any wonderful incident. *Narada* recited the following story (XII, **353**) : In the town of *Mahapadma*, on the southern bank of the *Ganga*, there lived a brahman of the *Soma*-lineage (*Somanvaye*, i.e. *Atrigotre*) endued with amiability, etc.; he was in great trouble with regard to the value of following the ordinanaces of the *Vedas*, or the [*Dharma*] sustras, or the duties that eminent men of former times have performed. Then there came to him a wise brahman as a guest (XII, **354**); him he asked what he, having entrusted his duties as a househoIeer to his son, should do in order to perform the highest duty of men, as he had no respect for the religion of the Yatis, who depend upon alms. The guest said that he was himself perplexed, as heaven had many doors (XII, **355**); he told him (according to what he learnt from his preceptor) to repair. to *Padma*, the righteous *Naga*, who lived in the city called after the *Nagas* in the *Naimisha* forest, on the banks of the *Gomati*, whence, in a former creation (*Purvabhisarge*) the wheel of righteousness was set in motion (*dharmacakram pravartitam*), and where all the gods had, in days of old, performed a great sacrifice, and where king *Mandhatr* neglected (*atikraman cakre*) *Indra* (XII, **356**). The host became delighted, and passed the night happily conversing with his guest about the fourth mode of life (*caturthadharma*) [i.e. sanyasa, *renunciation*, = *mokshadharma*; the next morning, having dismissed his guest, he set out for the abode of the *Naga* (XII, **357**), was shown the way by an ascetic, and received by the beautiful wife of the *Naga;* as the *Naga* had gone to draw the chariot of *Surya* for a month, and would be back in seven or eight days, he passed this time on the banks of the *Gomati* (XII, **358**). On the 6th day the *Nagas* of the city, seeing him abstaining from food and [only] reciting *mantras*, came and asked him to eat; but he wanted to keep his fast for eight days; if then the *Naga*-chief had not come back, he would break his fast. Then the *Nagas* returned (XII, **359**). When the *Naga*-chief came home, he was informed by his wife about the brahman's arrival (XII, **360**). The *Naga* doubted whether that brahman was a human being, as the *Nagas*, even by Devas, Asuras., and Devarshis are considered to be endued with great energy; his wife told him to go and speak to the guest without the wrath which is natural to *Nagas* ; the *Naga* himself also blamed wrath, citing *Ravana* (who became the rival of *Cakra* and was slain by *Rama*) and the sons of *Kartavirya* (who were slain by *Rama Jamadagnya*) and *Kartavirya* himself (XII, **361**). The *Naga* met with the brahman (who characterized himself as a righteous being (*dharmaranya = muni.*) on the banks of the *Gomai*, engaged in Yoga and reciting the *Vedas* in order to dispel all evil from the *Naga* (XII, *362);* he asked the Naga whether he had seen anything wonderful in those regions where he had drawn the one-wheeled chariot of Vivasvat. The *Naga* described the wonders of which the Sun is the source. The most wonderful was that one day, in former times, at the hour of noon, a being came through the sky like a second sun and entered *Surya* (XII, **363**). *Surya* declared it to be a brahman, who, had attained to heaven on account of his having been crowned with success (*siddhah*) in the gleaning-vow (*unchavrttivrate*) and because he had gratified *Bhava* (Civa) by praising him with *samhitah,* and now he "goes round the earth staying in the disc of *Surya;* neither Devas., nor Gandharvas., Asuras., are superior to those creatures, that attain to this excellent end" (XII, **364**). The brahman then betook himself formally to the practice of the *uncha*-vow (XIII, **365**), and having saluted the *Naga,* he went to *Cyavana Bhargava,* who initiated him and recited the story of the brahman in king *Janaka'* palace to *Devarshi Narada* > *Indra* > the foremost brahman's. "During my (i.e. *Bhishmas*) battle with *Rama,* the *Vasus* told it to me." The brahman proceeded to another forest (XII, **366**).

[Sorensen, *Mahabharata Index*]

UNMADA : A Companion of Skanda. He was given to Skanda by Parvati.

[Sorensen]

UNMADA : One out of 1000 names of Shiva (Civa).

[Sorensen]

UNMESH : Shiva's (Civa's) name out of his 1000 names.

UNMUSU : The first of the rishis of the south.

[Sorensen]

UPACITRA : A son of Dhratarastra, slain by Bhima.

[Sorensen]

UPADHYAYA : "Upadhyaya or a teacher is one who is possessed of the three jewels and is ever engaged in peaching the tenets of religion. He is accorded a high place of honour because it is he who inspires the people by his teachings to religious pursuits and practices."

He is empowered to deliver lectures to a group of monks on various spiritual matters (Acaranga Sutra, pp. 113-146). Naturally, he is expected to have a sound knowledge of the various scriptures on which he discourses. He is expected to have at least three years experience as a monk and with perfect knowledge of the rules of the monastic conduct (Vyavahara, 3, 3-4). He was so called because he was approached by the monks for instruction in sacred texts (Thananga Comm., p. 140). The *Avasyaka-nirukti* (Avasyaka Niryukti, VV.d 10002-1003), further explains the Upadhyaya (Ujjha) as one who took to meditation with full consciousness and the term *uvajjhaya* as one who has destroyed *karman* by conscious meditation. "All teaching and studying is a kind of austerity; if a man studies intentionally to gain merit, he will get merit (*punya*); if, however, he studies and teaches to gain and import knowledge with no though of acquiring merit, he will destroy certain *karma* (*nirjara*) (Mrs. S. Stevanson : Heart of Jainism, p. 240)." (Tukol)

[Chanchreeck and Jain, *Encyclopedia of Jain Religion*]

UPAJALA : A river. Corresponding to Yamuna.

[Sorensen, *Mahabharata Index*]

UPALI : One of the most prominent of the Buddha's disciples (*Thera*) (1) He was born in a barber's family at Kapilavastu and served under the Sakya princes, whom he found to be rather violent. He noticed that his cousin and other had become monks and he followed suit. In response to the repeated appeals from the Sakyan youths, the Buddha finally ordained him in their presence. He wanted to go to a forest for meditation but the Buddha advised him to stay with the rest so that he might learn not only how to contemplate, but also understand the complications and the depths of the *Dhamma.* He accepted this advice and assiduously practised true insight and fianllly became an *arahant*. As the Buddha himself admitted, Upali was the most learned, among his contemporaries, in the *Vinaya. Upali invariably participated in the discussion of the* Vinaya and became during the Buddha's lifetime such an acknowledged authority on it that he was considered its unrivalled exponent and students considered it a privilege to study it under him.

[*Thera Gatha*, ed by Oldenberg; Malalasekera, *Dictionary*, I, pp. 408-9.]

(2) Another Upali was of Rajagrha. He was permitted, after much consideration, to join the Order along with sixteen others of more or less the same age. As they woke up early and began shouting for their food, regulation was made that none below twenty years should be ordained (*upasampada*).

[Malalsekera, *D.P.P.N.*]

Upamanyu, Vaiyaghrapadya : Krshna came to the hermitage of Upamanyu who advised him to gratify Civa, whose granting of boons he described) : *Upamanyu* said : In the *Krtayuga* there was a rshi named *Vyaghrapada*. I was born as his son and *Dhaumya* as my younger brother. Accompanied by *Dhaumya*, I once came to the hermitage of certain rshis. There I saw milk, which appeared to me to be like to *amrta*. Coming home, I asked my mother to give me some food prepared with milk. Having no milk my mother was sorry. She then took a cake (of rice) and boiled it into water and placed it before me, saying that it was milk. Knowing the nature of milk, I understood that this was not milk; this I said to my mother, who then answered me that ascetics in the wood could not have milk. "Whence shall we, who live at the river, the resort of the *Valakhilyas*, obtain milk? In the wilderness are no offspring of *Surabhi*." Then she told me to devote myself to *Sankara* (i.e. Civa). Questioned by me about Civa my mother then, in accordance with the discourses of the *munis*, described the diverse forms of *Mahadeva* and after great austerities Mahadeva in the form of Sakra. (i.e. Indra) appeared riding on his elephant, but I did not desire a boon from any other deity than *Mahadeva*. Questioned by Indra about the reason, I stated *Civa*, to be the existent and the non-existent, the manifest and the unmanifest, the eternal and immutable, etc., and that there was nothing superior to *Civa*. *Mahadeva* resides in the worlds named *Bhu*, etc. (i). In all the encounters of the gods, etc., and there is none higher than *Mahadeva*. His sign (*linga*) is worshipped by *Brahman*, etc. The creatures bear only the signs of *Mahadeva* and his spouse, and those of *Brahman*, etc. "I will not take the fulfilment of all my wishes from any other deity. When I had finished this speech, the celestial elephant became transformed into a white bull, on the back of which *Mahadeva*, with *Uma*, was seated The *Pacupata* weapon is superior to all other weapons such as the *Brahma*, etc. but the *cula* is even superior. *Civa* was also armed with the battle-axe, which he had given to *Rama Jamadagnya*. He was surrounded by *Brahman*, etc. The deities praised him with hyms and offered him *arghya* (water). *Civa* became gratified and granted me the fulfilment of all my wishes. I once more praised him and asked that I and my kinsmen and friends might always eat food with milk. *Civa* granted this, and that after the expiration of a *kalpa* I should obtain the companionship of *Civa*. Then the god disappeared": Upamanyu taught *Krshna* certain mantras by which he succeeded in seeing *Civa. He* afterwards recited to *Krshna* the 1000 names of *Civa*, which had been communicated to him by Tandi.

[Sorensen, *Mahabharata Index*]

UPAMANYU : In another legend he is narrated as a youth who became the second disciple of Ayodha Dhauma (Dhaumya), who entrusted him with the duty of looking after the cattle. Dhauma saw that Upamanyu was well-built and stout and wondered how he had acquired that physique and he wanted to test his disciple. He called Upamanyu and asked him what he did for his food. The disciple replied that he begged (*bhiksa*) for his food and Dhauma told him that it was unjust for him to eat without giving it first to his preceptor. Upamanyu agreed and gave what he had got from begging to his master. The preceptor still found that Upamanyu was as stout as before and he again asked him how he managed to be so robust. Upamanyu answered that he begged for a second time after he had given to his *guru* what he had received after begging for the first time. The *guru* told him that this too was objectionable as it would unnecessarily place a strain on the public. The disciple agreed not to do so and once again, when Dhauma found Upamanyu as stout as he was before, he asked him how he still remained so well-built. Upamanyu replied that he drank the milk from the cattle, but Dhauma objected to this also and Upamanyu stopped drinking milk as he was told that it was unjust. Dhauma still continued to watch his disciploe whose health was as good as it had been earlier. So Dhauma asked Upamanyu the same question and the latter answered that he ate the froth and foam from the mouths of calves after they had finished drinking their milk but Dhauma objected to this too saying that he was depriving the calves of their legitimate food. After this, Upamanyu had given up this practice also. Dhauma observed that his disciple's health still continued to be as good as it had been earlier so he once again asked Upamanyu how he maintained his health. Upamanyu answered that he was living on *arka* grass (Asclepias Gigantea), but soon its poisonous effects deprived him of his eyesight. One day, while wandering in his blind state, Upamanyu fell into a dried-up well and Dhauma who was searching for him, found him there. Dhauma adviced him to pray to the divine Asvins to restore his sight. When Upamanyu did so, the Asvins appeared and on being propitiated, granted to him a sweet (*puva*) which he refused to eat unless it was given to his preceptor first. The Asvins told him that his preceptor had replied to them in a similar manner when they had presented to him the same sweet. Still Upamanyu refused to eat that sweet and the Asvins were so pleased with him that they restored his eyesight and blest him to become a wise and great scholar. In course of time he too became an *acarya* and when he too set up his own hermitage he, recollecting his past, never assigned any work to his disciples.

[Dowson, J., *A Classical Dictionary*, Sorensen; Saletore, *Encyclopedia*]

UPAMASRAVAS : He was the son of Kurusravana. He was the grand son of Medhatithi (s.v.) whose death he mourned. This is noted in the *Rg Veda*.

[Macdonell and Keith, *Vedic Index*.]

UPAMIT : Occurs twice in Rigveda, and once in Atharvaveda, as a designation of a part of a house.

[Macdonell and Keith]

UPAMITA : He is a Pasupata preceptor. He is mentioned in the Mathura pillar inscription of *Candra Gupta Vikramaditya* II, dated A.D. 310. It reveals how in that year Arya Uditacarya, tenth in descent from Bhagavata Kusika, fourth from the Bhagavata Parasara, installed the image of his preceptor and his *guru's* preceptors Kapila and Upamita respectively, in the *Guruvayatana*.

[Saletore, R.N., *life in Gupta Age;* Saletore, *E.I.C.*]

UPANANDA : A son of Dhratarashtra, slain by Bhimsena in the great battle.

[Sorensen]

UPANISHADS : Esoteric doctrine.' The third division of the Vedas attached to the Brahmana portion, the forming part of the Sruti or revealed word. The Upanishads are generally written in prose with interspersed verses,but some are wholly in verse. There are about 150 of these works, probably even more. They are of later date than the Brahmanas, but it is thought that the oldest may date as far back as the sixth century B.C. The object of these treatises is to ascertain the mystic sense of the text of the Veda, and so they enter into such abstruse questions as the orgin of the universe, the nature of the deity, the nature of soul, and the connection of mind and matter. Thus they contain the beginings of that metaphysical inquiry which ended in the full development of Hindu philosophy. The Upanishads have one remarkable peculiarity, the total absence of any Brahmanical exclusiveness in their doctrine. They are evidently later than the older Samhitas and Brahmanas, but they breathe an entirely different spirit, a freedom of thought unknown in any earlier work except the *Rig*-veda hymns themselves. The great teachers of the higher knowledge and Brahmans are continually represented as going to Kshatriya kings to become their pupils.—*Professor Cowell*. The *Rig*-veda has the Upanishad called Aitareya attached to the Aitareya Brahmana. The Taittiriya Samhita of the Yajur has an Upanishad of the same name. The Vajasaneyi Samhita has the Isa, and attached to the Satapatha Brahmana it has the Brihad Aranyaka, which is the most important of them. The Sama-veda has the Kena and Chhandogya. All these have been translated into English and other world languages. The Atharva-veda has the Katha, Prasna, Mundaka, Mandukya, and others, altogether fifty-two in number. These are the most important of the Upanishads. Many of the Upanishads have been printed, and several of them translated in the *Bibliotheca Indica,* and by Poley. There is a catalogue by Muller in the *Zeitschriftdes D.M.G.* vol. xix.

[Dowson, *Hindu Mythology and Religion*]

UPANISHADS : Also another narration of upanishads. According to Mahabharata are secret doctrine, mystery, common name of certain literary works. The *Upanisads* came to be attached to the *Brahmanas* and were known after them, namely, the *Aitareya* and *Kausitaki* and went by the names of the *Aitareya* and *Kausitaki Upanisads*. Those of the Tandins and the Talavakaras of the *Sama Veda* came to be styled as the *Chandogya* and the *Talavaka* or *Kena Upanisads*. Those if the Taittiriya school of the Yajur acquired the appellation of the *Taittiriya Upanisad*. Likewise the adherents of the Mahanarayana of the *Katha* school went by the name of the *Katha Upanisad* and those of the Maitrayani school as the *Maitrayani Upanisad*. The *Brhadaranyaka Upanisad* forms a part of the *Satapatha Brahmana* of the Vajasaneyi school, the *Isa Upanisad* also belongs to the same school to which the Svetasvatara had pertained and it is probably lost.

The oldest of the *Upanisads* were written in prose and following them some were in verse. The older ones were in archaic Sanskrit and the earliest

Upanisads, according to some, were either written or compiled by 500 B.C. and they continued to be written till the expansion of Muslim influence in India. The Earliest probably were those on which Adi Sankara had commented, namely, *Brhadaranyaka, Chandogya, Aitareya, Isa, Kena, Prasna, Mundaka* and *Mandukya*. Each of these *Upanisads* differ from one another in regard to their subject matter and method of explanation, some emphasizing on the monistic doctrine of the Self as the only Reality, other stressing on the practice of the *Yoga*, others on the ascetic cults of he *Yoga*, Siva, Visnu and the philosophy of the human limbs. Thus they have been named *Yoga, Saiva, Visnu* and *Sarira, Upanisads*. There are in all one hundred and eight *Upanisads*. (Dasgupta, *op. cit.*, I, pp. 38-39). Many of the later *Upanisads*, affixed to the *Atharva Veda*, were named after their subject matter and not in accordance with Vedic schools.

[Max Muller, *Translations of the Upanisads;* Dasgupta, S.N. *Indian Philosophy;* Deusson, *Philosophy of the Upanishads*, Edinburgh, 1906; Radhakrishnan, S., *The Philosophy of the Upanishads*, London, 1924; Keith, A.B., *The Religion and Philosophy of the Upanishads*, 1925; Nilburn, R.G., *The Religious Mysticism of the Upanishads, 1924;* In Saletore, R. N., *E.I.C.*]

UPAPLAVA : Shiva's name, out of 1000 names.

[Sorensen]

UPAPLAVYA : Name of a city near to the capital of the Matsya King Virata.

[Sorensen, *Mahabharata*]

UPARICHARA : (1) A Vasu or demigod, who, according to the *Maha-bharata*, became king of Chedi by command of Indra. He had five sons by his wife; and by an Apsaras, named Adrika, condemned to live on earth in the form of a fish, he had a son named Matsya (fish), and a daughter, Satya-vati, who was the mother of Vyasa.

[Dowson]

(2) *Bhishma* said : There was, in times past, a king named Uparichara the friend of *Indra*, and devoted to *Hari Narayana;* he won the sovereignty of the world in consequence of a boon he had obtained from *Narayana*, and used to worship him with the *Satvata* ritual (*Sattvatanama Pancaratranam hitam.*), revealed in days of yore by *Surya* himself, etc. *Indra* gave him a share in his own seat and bed. The foremost of those conversant with the *Pancaratra* (*Pancaratravidah*) dwelled in his palaces. The seven rishis named the *Citracikhandins*, uniting together, had on *Meru* promulgated an excellent treatise on duties; they were the seven *prakrtis* (i.e. *mahat, ahankara*, etc.,), and [*Manu*] *Svayambhuva* was the eighth they composed that treatise after having worshipped with penances *Hari Narayana* for 1,000 celestial years, together with many other rshis; *Narayana* ordered *Sarasvati* to enter into the persons of these rishis and became highly pleased with the treatise, which was in accordance with the *Vedas*, etc. *Narayana* said : "According to the authority of the scriptures I have created *Brahman* from grace, *Rudra* from my wrath, and yourselves as representing the *prakrti elements*. Surya, etc. live and act in their respective sphere; guided by your treatise. *Manu Svayambhuva* will declare the duties to the world, and so will *Ucanas* and *Brahaspati*, when they will arise; then this science will be acquired by king *Vasu* [*Uparicara*] from *Brahspati;* upon the death of that king this eternal treatise will disappear from the world." Then *Narayana* disappeared. Subsequently, when *Brhaspati* was born in the *Angiras* race in the *Krta* age, those seven rishis charged him with the task of

promulgating their treatise, which was consistent with the *Upanishads* and the branches of the *Vedas*. Then they proceeded to the place they chose for practising penances (XII, **336**). King *Vasu Uparicara* became the foremost of *Brhaspati's* disciples, and studied at his feet that science of the *Citracikhandins*. In his horse-sacrifice *Brahaspati* became the *hotr*, the sons of *Prajapati*, viz. *Ekata, Dvita*, and *Trita*, the *Sadasyas*, together with *Dhanusha*, etc. no animals were slain in it; *Hari* became gratified and came and took his share, visible to *Vasu*, but invisible to the others. At the *Brhaspati* became angry and hurled the sacrificial ladle with violence into the skies, saying: "Here I place this as *Narayana's* share, he shall take it before my eyes." *Yudhishthira* asked why *Hari* only took his share invisibly. Bhishma answered: King *Vasu* and his *Sadasyas* sought to pacify *Brhaspati*, saying that none should feel anger in this *Krta* age, as *Hari* himself did not feel anger, and none could see him save. He to whom. He became gracious. Then the rishis, *Ekata, Dvita*, and *Trita* (the mindborn sons of Brahman) narrated that they had once undergone penances for thousands of years, to the north of Meru and on the shores of the milky ocean in order to behold *Narayana* in his own form, then an incorporeal voice directed them to Cvetadvipa (white island) on the northern shore of the milky ocean; the inhabitants there are devoted to *Narayana*, etc. and adore only one God. Arrived there they could see nothing, blinded by the splendour of the deity; they then, once more, set themselves to practise austerities for 100 years, then they beheld the inhabitants conversant with the ordinances of the *Pancaratra*. An incorporeal being addressed them from the sky, saying that the god could only be seen by these white men, etc.: "do ye return, after the expiration of this *Krta* age when the *Treta* age comes (in the *Vaivasvata manvantara*) a great calamity will overtake the worlds, you shall then have to become the allies of the gods. The *Ekata*, etc., returned. Hearing this *Brhaspati* brought the sacrifice to completion. King Upari-chara. ruled his subjects righteously, and at last, giving up his body; ascended to heaven. After some time he, through the curse of the brahmans, fell down and sank deep into the earth; but even then he, by reciting sacred mantras having *Narayana* for their deity, once more ascended to heaven through the grace of *Narayana* (XII, **337**). *Yudhishthira* asked why king *Vasu*, who was so devoted to *Narayana*, did fall from heaven and sink beneath the surface of the earth. *Bhishma* cited the old narrative of a discourse between the rshis and the gods. The gods once said to some brahmans that sacrifices should be performed by offering goats (*aja*). The rishis declared that, according to a *Vedic* cruti, by *aja* was to be understood seeds; "how can animals be slain in the *Krta* age?" *Vasu* was coming through the skies with his troops, etc., and was asked to be their judge. Having first ascertained what opinion was entertained by each of them, *Vasu*, moved by partiality for the gods, said that sacrifices should be performed with animals. The *rishis* became very angry,and cursed him to fall down from heaven and sink below the surface of the earth. He immediately fell, but at the command of *Narayana, Vasu's* memory did not leave him. The gods came to his hole and said that he should have the vasor dhara for his sustenance as long as he remained there. Then the gods and the *rishis* went away. *Vasu* began to adore *Hari* and to recite in silence those sacred mantras which had come out of *Narayana's* mouth in days of yore, and worshipped him in the five sacrifices which are performed five times every day. *Hari Narayana* (*Vishnu*) then let *Garuda* take *Vasu* to *Brahmaloka*.

[Sorensen, *Mahabharata Index*]

UPARIKARA : A land revenue tax is alleged to have been recovered from those having proprietary rights over their holdings. being important enough, for its recovery or in connection with its collection, it was employed as an official designation in Gupta times. The office of *Uparikara Maharaja* is often referred to in the Damodarpur and other grants of the Gupta period.

[Saletore, R.N., *E.I.C.*]

UPPALAVANNA THERI : Prominent disciple of the Buddha. She was the daughter of a banker in Savatthi and was so called as the colour of her skin resembled that of a blue lotus. When she came of age many desired to marry her but her father, not wishing to offend anyone suggested that she should become a nun. She complied with this suggestion and in course of time developed such powers that she could perform miracles. She was declared by the Buddha as the chief among women who had acquired the *iddhi* (supernatural power).

[*Theri Gatha*, ed Bhagwat, N.K.; Malalasekera, *Dictionary*]

UPASAKADASA (UVASAGADASAO) : This is one of the important Jain Canon. According to Dr. B.C. Law "The Uvasagadasao (Uvasagadasau or Upasakadasas) is the seventh anga. It contains ten chapters (*ajjhayanas*) dealing with the legends about the ten *upasakas* or pious householders who by means of asceticism obtained *moksa* or emancipation. The legends are all told after a stereotyped pattern in the most monotonous manner as rightly pointed out by Winternitz. This text has been edited with the Sanskrit commentary by Abhayadeva Suri and translated into English with notes by Hoernle in the *Bibliotheca Indica Series*. The Agamodaya Samiti has also published an edition of this text with Abhayadeva Suri's commentary. Leumann (*Wiener*). *Zeschrift fur die Kunde des Morganlandes, 3, 1889) and Barth* (Revue de I'histories des Religions, Paris, 19, 1889) have carefully studied this text which contains mostly narratives. An elaborate metrical version of the contents of this *anga* in Prakrit is available. The whole work seems to have been compiled for devotional purposes. It furnishes us with materials which give a vivid picture of the social life of those days. It contains the stories of pious householders who became lay adherents, the wealthy potter named Saddalaputta, who was at first a follower of Makkhali Gosala, but afterwards went over to Mahavira and Kunda Koliya whose faith in Mahavira remained unabated.

In the *Uvasagadasao* (Lecutre I) we find that Vaniyagama or Vesali was ruled by Jiyasattu. Vesali and Videha were ruled by Cedaga, the maternal uncle of Mahavira. The same text refers to the site of an ancient shrine called Gunasila in the neighbourhood of Rajagrha (VIII, 231).The Kalasila was perhaps no other than what is called the site of Gunasila-caitya in this text. the settlement of Kollaga and the village of Balaka at some distance from Nalanda were places that became scenes of early actions of Gosala, the leader of the Ajivikas, who met Mahavira first in Rajagrha.

There was a Jaina temple outside the town of Vaniyagama which bore the name of Duipalasa in the north-easterly direction.

The town of Vaniyagama mentioned in secs. 77-78 of the *Uvasagadasao* curiously agrees with the description of Vesali given in the Tibetan Dulva. Gautama, a senior disciple of Mahavira, addressed him thus 'I desire, Revered Sir, with you permission, as the turn for the indulgence for my sixth meal has arrived, to go round the city of Vaniyagama, to the upper, lower and middle classes, on a begging tour of house to-house collection.

Baranasi (Varanasi), Kampillapura, Palasapura and Alabhi were the important towns within the kingdom of Jiyasatta (*Uvasagadasao*, pp. 84, 90, 95, 105, 160 and 163). All these places could be reached from Sravasti by convenient roads. In the neighbourhood of Sravasti there was a settlement (*sannivesa*) called Saravana which was the birthplace of Gosala Mankhaliputta, the great master of the Ajivikas (*Ibid.*, App. I). Palasapura was another important centre of the Ajivikas (*Ibid.*, p. 105).

There lived at Benares a prosperous householder named Suradeva. He possessed a very rich treasure of gold and herds. He took upon himself the law of the householder and lived in conformity with the teachings of the law which he had received from Mahavira. Another prosperous householder named Culanipiya lived at Benares. His wife was named Sama. He possessed a treasure of gold and herd. He was the cause of prosperity to whatever business he was concerned with. At a certain time Mahavira came and a congregation went out from Benares to hear him. He lived in conformity with the teachings of the law which he recived from Mahavira. Afterwards through lofty ascetic practices he was reborn as a deva (*Uvasagadasau*, II, pp. 90-98). The *Uvasagadasao* refers to the early career of Mahavira as a teacher when there seems to have been an alliance of Kasi-Kosala, Anga, Alavi, Videha, Vaisali, Pava and Kusinara against the growing power of Magadha. But in spite of such an alliance, Anga was conquered by Bimbisara and permanently annexed to Magadha. Kunika-Ajatasatru, son of Bimbisara, is represented through out the Jaina literature as the king of Anga (Campa).

The text, as its title implies, is solely concerned with the matters relating to the good lie of the laity. In the Pali canon the *Sangiti Suttanta* is similarly devoted to the whole duty of a noble householder. In the *Anguttara Nikaya* there are several sections dealing with the life of householders. In the Pali discourses the instructions are of a more general than of sectarian interest. Here in the Jaina text the dominant motive is to guide the conduct of the Jaina laity. It is pointed out that the fatalistic creed of Gosala is unethical. So Jainism is insistent on a view of life which makes a person morally responsible for his deeds. The Jaina *upasakas* are called upon to fulfil the twelve vows, the five of which are lesser (*anuvratas*) and the seven disciplinary (*siksavratikas*). The ideal life of the Jain householder Ananda is a glaring instance of how these vows could be practised. The five essential vows are the five *mahavratas*. Ananda took the solemn vows to abandon injury to living beings, indulgence in lying speech, theft, adultery, and hankering after wealth beyond the use of personal things such as toilet, clothings, food and drink.

The five gross transgressions of the vow of non-injury consist in coercion, violence, dismemberment of the body, overloading and starving others. The five gorss transgressons of the vow of truthfulness consist in false accusation under the influence of passion, flase acusation in secrecy, betrayal of the confidence of one's wife, communication of false information, and falsification of documents.

The five gross transgressions of the vow of honesty consist in the receipt of stolen property, employment of thieves, smuggling, use of false weights and measures and trade in con-trabands. The five gross transgressions of the vow of conjugal fidelity on the part of the husband consist in visting a concubine, visiting a respectable woman, amorous dalliance with other women, arranging marriages for strangers, and excessive sex indulgence. The five gross transgressoins of the vow of non-excess in worldly possessions consist in exceeding one's limit in the matter of landed property, gold, livestock, money, foodstuff and utensils.

The five typical transgressions of the vow of the quarters (*dikvrata*) consist in going beyond the limit in the upward, the downward and horizontal directions, enlarging the space limit of ones movement and failure of memory. The five typical transgressions of the law of abstention from unprofitable employment consist in talking about things of an amorous import, behaving like a buffoon, talking about impure things, assisting in a bad thing and exceeding the need of things of personal use.

The five typical transgressions of the law of equanimity consist in indulgence in evil thought, evil speech and evil deed, forgetfulness of the law of equanimity and want of proper attention to the law of equanimity.

The five typical transgression of the law of keeping within a certain place consist in the employment one's family members as messengers, the employment of one's servants as messengers, communication by word of mouth, communication by gestures, and intimation by sign.

The five typical transgressions of the law of keeping the sabbath (*posadha*) consist in the use of a bed which is unexamined or badly examined, which is unwiped or badly wiped, the use of a spot for easing nature which is unexamined or badly examined, which is unwiped or badly wiped, and the imperfect observance of the abstinences prescribed.

The five typical transgressions of the law of proper distribution of alms consist in putting something away among living things, covering up the aims with living things, neglecting the appointed hour, acting at the instance of others and miserliness.

The five typical transgressions of the law of self mortificaton of meeting death consist in longing after this world, longing after the next world, longing after life, longing after death and longing after sensual enjoyment.

The five typical transgressions of the law of right belief consist in scepticism, fickleness, distrustfulness, praising of heterodox teachers and intimacy with them.

The four kinds of unprofitable employment consist in bad conduct, inconsiderate conduct, supply of dangerous objects and directing of sinful acts.

[Law, B.C. *Jaina Canonical Sutras;* Hoernle, Uvasagadasao; Law, B.C., *History of Pali Literature,* Chanchreek and Jain, *Encyclopedia of Jain Religion*]

UPASAKAS : There is a long list of leading Jain upasakas. According to Uvasagadasao. there are ten important Jain followers or upasakas.

In the words of Muni Nagaraja "The accounts about the leading followers are more organised and detailed in the Agamas than in the Tripitakas. Among the eleven *Agamas* in the Jaina tradition the seventh one is devoted to the life-story of 10 leading *Sravakas.* This part, the *Bhagavati* and many other canonical texts have noticed innumerable followers, both male and female. The account of ten *Sravakas* in the Uvasagadasao gives details of their conversion, their riches and their cowherd. Each one of these 10 *Sravakas,* it is stated, possessed 24,00,00,000 gold coins and 80,000 cowherds. The Buddhist follower Visakha is stated to have even a much greater amount of wealth with her and she is stated to have spent 27,00,00,000 gold coins in the construction of Purvaram, a shelter for the use of the Buddhist monks. We further learn from the *Tripitakas* that the Buddhist followers, too, maintained large herds of cattle. The main traits of the Buddhist followers have been stated to be lavish outlay on the construction of shelters for the monks and on making offers of food, clothing etc. to the monks. In contrast, the principal traits of the Jaina followers have been the fulfilment of 12 vows, practice of equanimity, penances, etc. We have thrilling accounts of the disturbances created by gods (with wrong outlook) in the performance of spiritual practices by the followers. In consequence, some slipped from their path, while others held firm. The ten leading followers of whom account is given in the Uvasagadasao are as follows :

1. Ananda from Vanijyagrama possessed 40,000 cows and 12 crores of gold coins.
2. Kamadeva from Campa possessed 60,000 cows and 18 crores of gold coins.
3. Culinippiya from Varanasi possessed 80,000 cows and 24 crores of gold coins.
4. Suradeva from Varanasi possessed 60,000 cows and 18 crores of gold coins.
5. Cullasataka from Alambhika possessed 60,000 cows and 18 crores of gold coins.
6. Kunda-Koliya from Kampilyapura possessed 60,000 cows and 18 crores of gold coins.
7. Sakadala-putra from Polasapura possessed 10,000 cows and 3 crores of gold coins.
8. Mahasataka from Rajagraha possessed 80,000 cows and 24 crores of gold coins.
9. Nandini-pita from Sravasti possessed 40,000 cows and 12 crores of gold coins.
10. Salihi-pita from Sravasti possessed 40,000 cows and 12 crores of gold coins.

Apart from these ten leading followers, *Bhagavan* Mahavira had many others of whom the following are deserving of mention.

Sankha, Pokhali, Sudarsana, Sulasa, and Revati. It has been stated that Mahavira had a total of 1,59,000 male followers and 3,18,000 female followers. But it is not indicated what type of followers they were *i.e.,* whether they were ordinary followers of Mahavira or they practised the 12 vows prescribed by him."

As referred earlier in detail, the presence of Ganadharas in Jaina literature is very important, who were disciples of Mahavira.

According to Mohan Lal Mehta "of the eleven principal disciples (*ganadharas*) of Lord Mahavira, only two, *viz.,* Indrabhati and Sudharman survived him. After twenty years of the liberation of Mahavira, Sudharman also attained emancipation. He was the last of the eleven *ganadharas* to die., Jambu, the last omniscient, was his pupil. He attained salvation after sixty-four years of the liberation of Mahavira.

[Nagaraja, Dr. Muni : *Agama and Tripitaka—A Comparative Study*, pp. 348-371., Chanchreek and Jain, *Encyclopedia of Jain Religion*]

UPASANA : Upasana is the worship of the Vacya Sakti through the Vacaka Sakti of a Sadhaka's Istamantra. If the Istamantra denotes an Avatara in male body, the worship is regulated in conformity with it; and if the Istamantra denotes a female Avatara the method of worship is of a different type. But the main principles of worship are identical.The Istamantra, or Bija Mantra, as previously stated, denotes two powers, the Vacaka and the Vacya Sakti. Only realizang the Vacaka Sakti, the abstract, unconditioned Paramatma, which is the Vacya Sakti of a Mantra, must be realized, the ultimate goal of all Sadhana being the realization of the One True Self. The Vacaka Sakti is the Manifested God Saguna Isvara, bifurcated into male and female Saktis for the purposes of evolution, thus giving expression to Sabdabrahman. We have also seen how our solar system is presided over by seven Lords in its seven planes, each of these Lords being an aspect of Sabdabrahman.In Upasana (worship) the Virata Sarira—that is, the physical body of Sabdabrahman—is the vehicle through which worship is offered. It is the Virata Sarira, which is the ground of all Avataras. The Sahasrasirsa Purusa (thousand-headed Purusa) of the Vedas is the Virat Purusa of philosophy. The five Mahabhutas (elements), the ten senses, the five vital airs, Manas (sensorium), Buddhi (intuition), Ahankara (ego), and Citta (mind) constitute the Sarira or body of Sabdabrahman, the plane of whose consciousness is called Jagrata, or waking. Worship begins from this state of Divine consciousness untill it reaches the dreaming state, or Svapna. Beyond the dreaming state is Susupti, or slumbering consiciousness of Sabdabrahman, where worship ends. It must be remembered that the self-same Sacchidananda is worshipped in different vehicles, even as the selfsame god is worn as a ring, a chain, a bracelet, and the like.

It will thus be seen that Kali and Visnu are essentially the same, only the vehicles and their characteristic qualities differing. The Tantrik's predilection for the Divinity in its female form, as the Mother of the Universe, arises in part from the fact that the mother's heart being softer than that of the father, she is more readily moved in favour of the son than the father. Some no doubt would regard this as a very pronounced instance of anthropomorphism. But in truth it cannot be denied that as the human mother is a spark of the Divine Mother, the qualities of head and heart of the former are but an infinite small expression of similar qualities in the latter. From the bodies of the Divine Father and the Divine Mother proceed all evolutions of body and mind. The human father and the human mother, and all fathers and mothers in the universe, are Amsa-Saktis—that is, individual powers emanating from the Divine Parents, who do not, like the Christian and the Mohammedan God, personally create bodies and souls. The characteristic predominance of emotional qualities in human mothers is an index that it must be so in the Divine Mother; the experience of Sadhakas proves this, and is conceded in the scriptures of Vaisnavas as well.

There is yet a weightier consideration than the above which has won the Tantrik over to the lotus-feet of Mother Kali. The paternal and maternal Saktis, the positive and negative poles, the centrifugal and centripetal forces, are perpetually in harmonious association to evolve and nourish the universe. The Paternal Sakti is ever fecundating, and the Maternal Sakti ever holding the child in her womb and nourishing it. This is the law of Pravrtti (desire) in the universe. When the Divine Mother refuses fecundation and, dominating the Divine Father, asserts Her Will, then is She Mahavidya, then is She Niramayapadonmukhi (facing the state of freedom from sufferings). The milk of Her perennial breast then nourishes the aspirant, and gives him strength to march along the path of Nivrtti (cessation). It is then that She, the Vama, the left-hand consort, usurps the right-hand place, and, slaying the demon-propensities of Her beloved sons, gives them hope and courage with Her right hand. The Fecundating father, the source of Pravrtti, falls prostrate under Her feet to avert the destruction of His world. Such is Mahavidya, the Divine Mother, the Lady Paramount of the Path of Nivrtti (path of cessation), whom the Tantrik worships.

Upasana, or worship, is of two kinds, internal and external.

"Upasana (worship) of the initiated is of two kinds—internal and external. Internal worship is ordained for Sannyasis, and both internal and external for others."

[Woodroffe, *Principles of Tantra*]

Upasruti : A goddess. This devi found out Indra.

[Sorensen, *Mahabhrata Index*]

Upasruti : A supernatural voice which is heard at night revealing the secrets of the future.

[Dowson]

Upasunda : He was an Asura, son of Nisunda, brother of Sunda. Both Sunda and Upasunda subjugated the worlds, terrorised the gods. But afterwards they killed each other on account of Tilottama.

[Dowson]

Upa-Vedas : Subordinate or inferior Vedas. These are sciences which have no connection whatever with the Sruti or revealed Veda. They are four in number—(1). Ayur-veda, medicine; (2). Gandharva-veda, music and dancing; (3) Dhanur-veda, archery, military science; (4) Sthapatya-veda, architecture.

[Dowson]

Upavena : A river, among rivers who are mothers of fire.

[Sorensen]

Upavratta : A people, as mentioned in Mahabharata.

Upajaya : A brahmarishi, who performed sacrifice for king Drupada to get a son, with Yoja.

[Sorensen]

Upendra : (1) A title given to Krishna by Indra. (2) Name of Vishnu. (3) A river.

[Dowson]

Uragapura : Also known as Uraiyur, and Uranthai, (s.v.). This town is mentioned in the Gadaval plates of Vikramaditya I, dated 26 April A.D. 674 (E.I., X, no. 22, p. 105) and is apparently identical with Ptolemy's Orthoura, which he called "the royal city of the Sornagos"(Cola-Nagas ?). This was a capital of Karikala Cola (4th century A.D.) who, finding it disadvantageous, made Kaveripaddinam his new fortified metropolis. Being at the mouth of the Kaveri it also became a known trade emporium. (*Pattinap-palai,* 285-88). It was known to Kalidasa (*Raghuvamsa,* vi, 59) and has been identified by some with Uraiyur and by others with Nagapatam, a coastal town about 40 miles south of the Kaveri (*E.I.,* XXVIII, pt. III, p. 116). It stood on the southern bank of the river Kaveri and, according to the *Silappadikaram*, the Sitamalai Hills lay on the way from Madura to Uraiyur, a suburb of Tiruchiarpalli. (*Sila*, XI, 91-103). (R. N. Saletore)

[*Kalidasa, Raghuvamsa; Silappadikaram; Pattinap-palai; Aiyangar, Srinivasa, P.T., A History of the Tamils; Kauakasabhai, V., The Tamils 1800 years ago;* Saletore, *E.I.C.*]

Uraiyur : Also known as Nicalapuri (I.A., XL, 131, f.n. 3), Uragapura, Urandai and Uranthai. It was the capital of the Colas and set on fire by Maravara Sundara Pandya I (*E.R.*, 1928, p. 69). It was remembered as late as A.D. 1108 (*E.C.*, XI, CI 43, p. 02). Urayur (Urandai), the Cola inland capital, the coastal metropolis being puhar, was famous for two items : its justice and the other its textiles.

The Uraiyur court was known as the *Avai* which the king personally attended and presided over. (*Puram* 39; *Narrnai*, 440). It was renowned for its impartiality throughout the Tamil world. It met in the morning and hence was called *Nalirukkai* or *Nalavai*. (*Madurai*, 53; *Puram*, 54, 123, 129). This court was open to all members of the royal family, officers of the Court, and the public. During its session, music was played (*Malalpadu*, 39-40). In regard to the king's personal attendence, the Arab geographer Masaudi (A.D. 943-55) observed that "the Kings of South India do not appear before the public except on certain particular occasions. (Nayanar, *Arab Geographer's knowledge of South India*, p. 145). This view is of course the usual hearsay foreigners account as the indigenous accounts bear out that the king almost daily attended the court. In fact, according to the *Tolkappiyam* one of the duties of the king was to appear in public." (Tol. Porul., 85).

The other product for which Urayiur was celebrated was its textiles which attracted the attention of the anonymous author of the *Periplus* (A.D. 70). He refers to a kind of the fine muslin called Argartha which came from Arguru, which Schol of explained was Uraiyur. [*Periplus, (56), pp, 44-45, Notes, p. 241*].

This inland capital was improved by the famous Karikala Cola (4th century A.D.) by raising the embankment of the Kaveri, deforesting many of its forests in the Cola country, and in many ways beautifying the capital. (*Pallina*, 283-287). The evidence *of the Periplus* is corroborated by the *Parumar* (8-83). (R.N. Saletore)

[*Madurai; Puram; Tokappiyam; Perul; Pattinapalai; The Periplus,*]

Urasa : An elevated region referred to by Kalhana. He relates that in this region Lalliya Sahi (a contemporary of Sankaravarman A.D. 883--802) must have died between A.D. 202-4 when Gopalavarman was a king of Kashmir. It has been identified with the modern Hazra District.

[Kalhana, *Rajataragini*, I, Bk, V, 152-55; Ray, H.C. *Dynastic History of Northern India*, I].

Urjayanta : This place is also known as Ujjayanta, Ujjinta, Ujjanta Jirnagadha (modern Junagadh) and also Revayaga, being close to Mount Revayaga. (*Maha.*, I, 2.39). According to Saletore this place was sacred to the Jainas as Ujjanta. During the regin of Siddharaja Jayasimha Deva (A.D. 1094-1143), his *Candadhipati*, Sajjana, superintending the affairs of Surastra, without informing his king, devoted the proceeds of the taxes received during three years to build on that mountain, in the place of an old wooden structure, a new stone temple to Neminatha, the twenty second *Tirthankara* (Merutunga, *Prabandha-cintamani,* p. 96). If one went on foot to Satrunjaya, Ujjanta and other places of sancity like them, it was believed to entail merit (*Ibid.,* p. 130). King Kumarapala Gujarat (A.D. 1143-74) visited it along with the famous Jaina *guru,* Hemacandra. At that time there was current an old tradition (*viddha-paramparaya*) that the "umbrella" rock there would fall on two men possessing merit, if they went under it simultaneously (*Ibid.,* It was believed that there was only one formula of adoration on that mountain, namely, of the Svetambaras (*Ibid.,* p. 231).

This place has been celebrated from ancient times. Here Aritthanemi attained salvation. this locality as a place of renunciation has been noted in the inscriptions of Rudradaman and Skanda Gupta and as Urjayat known from very early times (*E.I.,* X *Luders List,* no. 965; Fleet, J.F., *C.I.I,* III, p. 60) and much later, for istance in the Kap copperplate grant of the Keladi king Sadasiva Nyaka in the 16th century A.D. was known as Ujjanta-giri (*E.I.,* XXIV, pt. I.). ·

[Merutunga, *Prabandhucintamani;* Linganna Kavi, *Keladinrpavijaya;* Saletore, B.A. *Social and Political Life in the Vijayanagara Empire; E.I.X.* Saletore, R.N., *E.I.C.*]

URNA : Wool. This is first mentioned in the Rg Veda (*IV,* 22, 2). It reems to have been cultivated especially on the banks of the Parusni (later Iravati—modern Ravi) region and its sheep were known as wooly, Urnavati. In the 4th century wool was used in a specialized manner. The Superintendent of Weaving, according to Kautilya (*Sutradhiyaksa*), employed different types of women to cut wool (*urna*), along with other materials like fibre, cotton, panicle, hemp and flax. He adds that various typesof blankets were manufactured and those who manufacture woollen cloths, fibrous cloths, raiments, garlands and other prizes of encouragement.

[*Rg-Veda;* Kautilya, *Arthasastra;* Macdonell and Keith, *Vedic Index.*]

URVARA : An apsara, she was in the abode of Kubera.

[Sorensen]

URVARA : A technical term. When used with the word *ksetra* (field) (*Rg Veda,* I, 126, 6) it indicates a plot of ploughable land. Hence expressions like *urvara,* have been interpreted to mean a father's field, firvarasa winning fields, *urvara-pati,* the lord or master of the fields (Macdonell and Keith, *Vedic Index,* I, p. 99).

[Macdonell and Keith, *Vedic Index; Rg-Veda.*]

URVASI : A celestial nymph, mentioned first in the Rigveda. The sight of her beauty is said to have caused the generation, in a peculiar way, of the sages Agastya and Vasistha by Mitra and Varuna. A verse says, "And though Vasistha, art a son of Mitra and Varuna." She roused the anger of these two deities and incurred their curse, through which she came to live upon the earth, and became the wife or mistress of Pururavas. The story with Puru-ravas is first told in the Satapatha Brahmana. The loves of Pururavas, the Vikrama or hero, and ofUrvasi, the nymph, are the subject of Kalidasa's drama called Vikramorvasi. See Pururavas.

URVI : Bhumi, the earth personified.

[Sorensen]

URVITILAKAM : Also known as Pancakutam. It means the Ornament of the World. This was a Jaina *basadi* (temple) built by Cattaladevi in A.D. 1077. She was a Santara lady who also undertook construction of wells, tanks, shrines, water-sheds, sacred places and bestowed gifts of food, medicine, medicine learning and shelter. Her preceptor was Srivijaya Bhattaraka also known as *Pandita* Parijata, who was proficient in all the Sastras and Agamas and was the head (chief) of the Nadi Gana of the Arungulnavaya of the Nidambare *tirtha* of the TiyanGudi. Her father Rakkasa Ganga also had the same preceptor (*guru*).

[E.C., VIII, Nr. 35, pp. 137-38, Nr. 39, 40, pp. 143-44].

Usa : Salt ground, occurs in Maitrayani Samhita.

[Macdonell and Keith]

Usabhapura : Another name of Rajagrha (modern Rajgir). This place was visited by Mahavira (s.v.).

[*Uttarapurana*]

Usanas : He was a political philosopher. He must have prior to Kautilya for the latter has cited his views on the composition of the king's council or assembly of ministers (*mantri parisad*), the penalty to be imposed inthe 'production of false witnesses in court cases, fines in respect of thefts, direct or indirect seizure of property or persons special inheritance shares and army-array. In view of the citation of these views, Usanas may be considered to have been earlier than Kautilya who first mentions Manu, then Brhaspati and then Usanas. He is remembered in connection with the original *Arthasastra*, ascribed to Brahma and was in a hundred thousand stanzas. According to tradition it was abridged by Siva (Visalaksa) to ten thousand stanzas. This abridgement continued : Indra reduced it further to five thousand, Brhaspati to three thousand and Usanas to one thousand stanzas. Kautilya must have seen Usanas *Arthasastra*, for Kautilya has clearly stated that his own work was a compendium of "almost all the *Arthasastras*" composed by ancient teachers (*purvacaraha*) but unfortunataly Usanas version is not extant. He is, however, remembered as the first Brahmanical writer who declared that there was only one science, and that was the science of government (*danda*-niti) *in which all other sciences have their origin and end (Kautilya*, Artha., bb. I, ch. II, p. 5 text, p. 6). Thus he may be claimed to be the first Brahmanical political philosopher who may be called the father of Indian political philosophy. (Kautilya, *Artha.*, pp. 63, 184 201 216).

[Kautilya. *Arthasastra;* Saletore, B.A., *Ancient Indian Political Thought and Institutions;* In Saletore, *E.I.C.*]

Usanas Kavya : Also known as Kavi Usanas. A sage of antiquity. He is mentioned along with Kutsa and Indra in the *Rg-Veda* (I, 51, 10, ff.; IV, 26, I). He was later known as a priest and teacher. In the *Taittiriya Samhita* (ii, 5, 8, 5) and later works he is noted as an officiating priest (*purohita*) of the Asuras in their fights against the Devas (gods) while his role as a teacher is noted in the *Pancavimsa Brahmana* (xiv, 12, 5).

[*Rg-Veda; Taittiriya Samhita; Pancavimsa Brahmana;* Macdonell and Keith, *Vedic Index*.]

Usavadata : Western Ksatrapa. He was the son of Nahapana (A.D. 78-120). The former is said to have reigned from A.D. 100 to 120. Both of them are depicted in the Nasik inscriptions as the leaders of the Sakas, Pallavas and Yavanas (*Bombay Gaz., Nasik Gaz.*, pp. 538, 621; *Bomb. Gaz., I,* pt. I, p. 22). This would imply that they must have belonged to the wider section of the Sakas. Some of his inscriptions record that he gave away many gifts to amny sacred plaes in Western India and in one of them at

Prabhas Pattana, in the first quarter of the 2nd century A.D. he gave away eight woemn in marriage to Brahmanas (*Ibid.*, I, pt. I, p. 25).

[Burgess, James, *Karle Inscriptions*; Bhandarkar, R.G., *Early History of the Deccan*; E.I. VII.]

Usha : A Daitya princess, daughter of Bana and grand-daughter of Bali. She is called also Priti-usha. She fell in love with a prince whom she saw in a dream, and was anxious to know if there were such a person. Her favourite companion, Chitra-lekha, drew the portraits of many gods and men, but Usha's choice fell upon Aniruddha, son of Pradyumna and grandson of Krishna. Chitra-lekha, by her magic power brought Aniruddha to Usha. Her father, on hearing of the youth's being in the palace, endeavoured to kill him, but he defended himself successfully. Bana, however, kept Aniruddha, binding him in serpent bonds." Krishna, Pradyumna, and Balarama went to the rescue; and although Bana was supported by Siva and by Skanda, god of war, his party was defeated himself successfully. Aniruddha was carried back to Dwaraka with his wife Usha.

[Dowson]

Ushas : The dawn, the goddess of the Greeks and Aurora of the Latins. She is daughter of heaven and sister of the Adityas. This is one of the most beautiful myths of the Vedas, and is enveloped in poetry. Ushas is the friend of men, she smiles like a young wife, she is the daughter of the sky, she goes to every house, she thinks of the dwellings of men, she does not despise the small or the great, she brings wealth; she is always the same, immortal, divine, age cannot touch her; she is the young goddess, but she makes men grow old. "All this, adds Max Muller, "may be simply allegorical language. But the transition from Devi, 'the bright,' to Devi, the goddess, is so easy; the daughter of the sky assumes so readily the same personality which is given to the sky, Dyaus, her father, that we can only guess whether, in every passage, the poet is speaking of a bright apparition or of a bright goddess, of natural vision or a visible deity." She is called Ahana and Dyotana, 'the illumer.'

[Dowson]

Ushna : A region in Kraunchdvipa.

[Sorensen]

Ushna-Ganga : A tirtha. A pious region.

[Sorensen]

Usij : Mentioned in the Rig-veda as the mother of Kakshivat. A female servant of the queen of the Kalinga Raja. The king desired his queen to submit to the embraces of the sage Dirgha-tamas, in order that he might beget a son. The queen substituted her bondmaid Usij. The sage, cognisant of the deception, sanctified Usij, and begat upon her a son, Kakshivat, who, through his affiliation by the king, was a Kshatriya, but,as the son of Dirgha-tamas, was a Brahman. This story is told in the Maha-bharata and some of the Puranas.

[Dowson]

Usinara : An ancient king. Indra in the shape of a hawk and Agni as pigeon put him to test.

[Sorensen]

Usinara : A people, a king,

(1) As a people they are referred to in the Rg Veda (x, 179) along with the Kuru Paṇcalas and the Vasas, as the inhabitants of the Middle Country (Madhya Desa).

(2) He was the father of Sibi, not Sibi himself as some have held. (of Walker, B., *Hindu World*, II, p. 536).

[*Rg-Veda;* Macdonell and Keith, *Vedic Index.*]

Usnisa : Denotes turban worn by Vedic Indians, both men and women. Vratya's turban is referred in Atharva-veda and Pancavimsa Brahmana.

[Macdonell and Keith]

Usnisa : A turban, a Buddhist deity.

(1) This refers to a turban worn in Vedic times by men as well as by women. (*Aitareya Brahmana,* vi., 1) This was also a symbol of royalty. It was a kind of tiara worn by kings during the *Rajasuya* and *Vajapeya* sacrifices (*Mairayani Samhita,* iv, 4, 3). Such a head-dress just have survived to the 4th century B.C. when it seems to have been worn daily by a king. Kautilya refers it to an official called the Usnisi who had to present this head-gear on getting up from his bed, when he was received by troops of women armed with bows in the first compartment, of his palace. In the second compartment he was to be received by *Kancuki,* who presented him with his coat (*kancuka*) and the Usnisi, who handed over to him his turban (*usnisa*). He also received like the aged person and other personal attendants, a salary of 60 *panas* annually. (Kautilya, *Artha.,* Bk. I, ch. XKI, p. 41, text, p. 42 Bk V, Ch. III, p. 177, text, p. 288). (Saletore, *E.I.C.*)

[*Satapatha Brahmana, III, 3, 2, 3; Ibid., V, 3, 5, 23;* Macdonell and Keith, *Vedic Index;* Kautilya, *Arthasastra.*]

(2) The word *usnisa* also means a crown but the Buddhist deities have nothing to do with this symbol or head-dress. In the Vajrayana pantheon there are eight gods indicating directions, four chief and four intermediate, pointing to the east, west, north, south while the intermediate corners are represented by Agni, Nairrta Vayu and Isana. In the *Nispannayogavali* they are all represented with two arms, one face, rich constumes and each wearing a crown fully ornamented. Vajra stands in the east, Padma, in the west, Visva, in the north and Ratna in the south. In the intermediate corners are Teja in the direction of Agni, Dhvaja in that of Nairrita, Tiksna of Vayu and Cchatra of Isana. The principal Usnisas are distinguished by their respective *mudras;* thus Vajra shows the Bhusparsa (earth-contacting), Ratna, the *varada* (giftgranting), Padma, the *dhyana* (contemplative) and Visva, the *abhaya* (shelter or refuge). The intermediate deities hold in their right hands generally their distinctive symbols :Teja carries a sun-disc, Dhvaja, with both hands the Cintamani (all desire-satisfying gem) flag; Tiksna, a sword in his right and a manuscript in his left hands, while Cchatra holds aloft in his two hands an umbrella (*cchatra*) (*Nispannoyogavali,* p. 66). there are also other forms of Usnisa. (Saletore, *E.I.C.*)

[Bhattacharya, *B., The Indian Buddhist Iconography,* pp. 256, 299, 214, 215, 238, 338; *Nispannayagavali*]

Usra : For bull or a cow in Rigveda. (VI, 12.4)

Usti Cakrayana : A Vedic sage. He is mentioned in the *Chandogya Upanisad* which records a tale about him. When the land of his or a hail-storm, he took *Kulamasas* from another's plate, implying that he had consumed (*ucchista*) food.

[*Chandogya-Upanisad,* i 10, 1-13; Kane, P.V., *History of the Dharma Sastras* III, pp. 163-63]

Usyala : Couch or the bridal car as in Atharvaveda.

[Macdonell and Keith]

Utkala : A tribe of Brahmans who take their name from Odra or Orissa, of whom a few are found in these Provinces. At the time of the rise of the Gangavansa race of kings, ten thousand Brahmans were induced to same from Kanauj and settled in Jaypur, the sacred city, on the Baitarani river. The date of this immigration is not stated, but the fact is probably historical, and may have been synchronous with the well-known introduction of Kanaujiya Brahmans into the neighbouring province of Bengal by King Adisura in the tenth century. When the worship of the idol Jagannath began to be revived at Puri, the Kings of Orissa induced many of the Jaypur Brahmans to settle round the new temple and conduct the ceremonies. Thus there sprang up a division among the Brahmans, those who settled in Puri being called the Dakkhinatiya Sreni, or Southern Class, and those who remained at Jaypur the Uttara Sreni, or Northern Class. The latter spread all over Northern Orissa. Many of the Southern Brahmans are also found in Balasore, and the divisions of two classes are fairly represented in most parts of the district, though the Southern Class is less numerous than the Northern. The former are held in greater esteem for learning and purity of race than the latter.

2. The divisions of the Utkala Brahmans are most extensive and intricate. As they are scantily represented in these Provinces, it will be sufficient to refer the reader to the lists give by Messrs. Sherring, Risley, andDr. Wilson.

[Risley, *Tribes and Castes*, I, 160., Hindu Tribes, I, 73, sq.; Indian Caste, II, 222, sq.; Crooke, *Tribes and Castes of the N.W. Provinces and Oudh*]

UTATHYA : An ancient rishi, son of Angiras. He was the second son of Angiras out of eight sons. He was elder brother of Brahaspati. He was father of Dirghatamas. Brahaspati violated Mamata wife of Utathya when she was pregnant with Dirghatamas. *Vayu* said : The beautiful *Bhadra*, the daughter of *Soma*, was destined by her father to become the wife of the brahman Utathya of *Angiras* race; and she underwent severe austerities for this purpose. Then *Atri* [the father of *Soma*] invited U. and gave her to him. *Varuna* had coveted the girl from former times; he came to the forest and stole her away, when she bathed in the *Yamuna*, and carried her to his wonderful city, adorned with 600,000 lakes with palaces and *Apsarases*, etc. Having heard all this from *Narada*, *Utathya* a *Lokapala*, not a destroyer of the world") became furious. As *Varuna* refused, and Narada related to *U.*, that Varuna *had seized him by the throat and driven him from his house*, *U.* (Angiras) stopped the waters and drank them off, and caused the earth to dry up the 600,000 lakes, and the *Sarasvati* to become invisible, and the region to cease to be sacred. Then *Varuna* restored *Bhadra* to U. who then freed the world and *Varuna* from distress.

[Sorensen *Mahabharata Index*]

UTATHYA : A Brahman of the race of Angiras, who married Bhadra, daughter of Soma, a woman of great beauty. The god Varuna, who had formerly been enamoured of her, carried her off from Utathyas hermitage, and would not give her up to Narada, who was sent to bring her back. Utathya, greatly enraged, drank up all the sea, still Varuna would not let her go. At the desire of Utathya, the lake of Varuna was then dried up and the ocean swept away. The saint then addressed himself to the countries and to the river :—"Saraswati, disappear into the deserts, and let this land, deserted by the, become impure." "After the country had become dried up, Varuna submitted himself to Utathya and brought back Bhadra. The sage was pleased to get back his wife, and released both the world and Varuna from their sufferings." Story is same as by Sorensen.

[Dowson]

UTKARSA : He was king of Kashmir. In about A.D. 1063 this second son of Kalasa had a windfall. A cousin of king Ananta, the Lohara prince Ksitiraja, disgusted with his rebellious son, Bhavanaraja, bestowed his own kingdom on Utkarsa who, on the death of Kalasa was made king of Kashmir. Kalasa, after a wild life, in his 49th year in A.D. 1089, was dying before the image of god Marttanda hearing the music of the coronation of the new king Utkarsa, who had come from Lohara. Utkarsa became unpopular for he was mean and stingy like a *Srotriya* and his subjects "wanted to have masters of larger minds." Utkarsa had transferred his brother Harsa to a more closely guarded prison The king's step-brother, for not receiving his promised daily allowance, with Jayaraja, another son of Kalasa, defeated Utkarsa's troops and besieged him in his palace. Then Utkarsa released his younger brother Harsa, who boldly seized the throne and imprisoned Utkarsa, who committed suicide by cutting the vital arteries of his throat with a pair of scissors. He died when he was only twenty-four, after reigning for only twenty-two days. (Saletore, *E.I.C.*)

[Kalhana, *Rajatarangini, VI, 731-33, 754-86*]

UTPALA : According to historical records, this dynasty was founded by Avantivarman (A.D. 855-56 to 833) who also founded Avantipura (modern Vantipore) whose ruins rank among the most imposing monuments of ancient Kashmir architecture and sufficiently attest the resources of the builder. (Stein, Raja., I, p. 97). His minister, Sura, founded another town called Surapura mod. Hurpor). This dynasty lasted till A.D. 939. Some of its monarchs may be noted : sankaravarman (A.D. 883-902), Sigandha (A.D. 904-6). Partha (A.D. 906-21), Nirjitavarman (A.D. 921-53), Sumbhuvardhana (A.D. 935-36), Cakravarman (A.D. 939). His commander-in-chief Kamalavardhana, rebelled and drove him out of the country but chaos had set in with Sambuvardhana who was a usurper. With the selection of Yasaskara in A.D. 939, Utpala dynasty collapsed. (Saletore, *E.I.C.*)

[Kalhana, *Rajatarangini*; Ray, H.C., *Dynastic History of Northern India*, I.]

Utpala : (2) A *mudra* associated with the goddess Aryatara, who is to be propitiated with it. In this *mudra* the palms are to be joined together, with the two middle fingers stretched like needles the first two fingers bent a little to contact with thier tips the phalanges of the first fingers, the two third fingers being hidden within the palm while the two little fingers are to be stretched.

[*Sadhanamala*, Bhattacharya, B., *The Indian Buddhist Iconography*; Saletore, *E.I.C.*]

UTPALAVATI : A river in Jambudvipa.

UTPALINI : A river, which was visited by Arjuna on his tirtha yatra.

[Sorensen]

UTTANKA : He was rishi and disciple of Veda, a great teacher of his age. After he has finished his studies he wanted to go home.Having resisted the temptations of the wife of *Veda* some gratuity for his instruction, and having uttered this wish two times, he was ordered to procure the ear-rings of *Paushya's* queen for the wife of *Veda*. Having met with a bull (*Airavata*) and a man (*Indra*) mounted upon it, he ate of the dung and drank of the urine (*amrta*) of that bull, "as his master had formerly done. Coming to the abode of *Paushya,* he could not discover the queen before he had purified himself properly from the leavings of his last meal. He and *Paushya* cursed one another. Having obtained the ear-rings, U (Uttanka) returned to his master. On the road *Takshaka,* the king of the serpents, in the shape of a mendicant, stole the ear-rings and proceeded to *Nagaloka. Indra,* with the thunderbelt, made a hole through which U entered the *Nagaloka,* where he hymned the serpents. He there saw two damsels (= *Dhatr* and *Vidhatr*) sitting over a loom, weaving a fabric with black and white threads (night and day), further, he saw a wheel (= the year) with twelve spokes (=the months) turned by six boys (= the seasons), and then a man (*Parjanya*) mounted on a horse (*Agni*). At the injunction of the man U blew into the anus of the horse, whence there issued flames of fire with smoke, which were about to consume the *Nagaloka. Takshaka* then gave back the ear-rings and U was borne by the horse to his masters abode.His master explained to him all he had seen during his journey. U then proceeded to *Hastinapura and told Janamejaya,* who had some time before returned victorious from *Takshacila,* to burn *Takshaka,* who had bitten *Parikshit* to death, and caused *Kacyapa* to turn back without relieving *Parikshit,* at a snake-sacrifice : Gratified Vishnu who granted him boons. Dhundhu had his abode, (U accompanied Kuvalacva when he set out to slay Dhundhu).—$ 784b (Anugtap.) : When Krshna, on his way from *Hastinapura to Dvaraka,* had entered the desert, he beheld U., who enquired whether he came after having reconciled the *Kurus* and the *Pandavas. Krshna* told him the matter; filled with wrath U., threatened to curse him; *Krshna* warned U., (who had practised *brahmacarya* from the day of his infancy) against destroying his penances [by a curse] (XIV, 53). U agreed that *Krshna* should first tell him that faultless adhyatma", and *Krshna* explained his own identity with creator and destroyer of all things. "Rishis, Vasus, Daityas, Yaksas, Gandharvas, Raksasas, Nagas, Apasaras have sprung from me; etc. *Dharma,* whose essence is compassion for all creatures, is my eldest-born offspring, and has sprung from my mind; I am *Vishnu, Brahman, and Cakra* (i.e. Indra)." He always acts as those beings in whose order he lives (XIV, 54). U prevailed upon *Krshna* to show him his eternal *Vaishnava* or universal form, and praised *Krshna,* who granted him the boon to have water wherever he wished from it (water being scarce in such deserts) by thinking of *Krshna.* Once, when U., was wandering thirsty in the deserts, and thought of *Krshna,* he saw a naked *Candala* (*matanga*) all besmeared with dirt, surrounded by a pack of dogs, and carrying a sword, and bow, and arrows; from his urinary organs there issued copious streams of water; he invited U., to accept this water; U., refused and even censured *Krshna,* the *Candala* disappeared. *Krshna* came and said that the *Candala* was *Indra,* whom he had ordered to give *amrta* to U., in the form of water, and that *Indra* at first had refused to do it, but at last had agreed on the condition that U., should accept it in the that way. *Krshna* ordained that on those days in which U., would feel a desire for water, there should rise clouds raining savoury water over this desert and that they should be named Uttanka-clouds; even to this day such clouds shower rain on the arid desert (XIV, 55). Asked by *Janamejaya* about the penances of U., *Vaicampayana* related that U's preceptor *Gautama*, having permitted thousands of disciples to return home, was so pleased with the devotion of U., that he would not dismiss him, even after 100 years, and decreptude over-took U., one day when he threw the load of fuel he had fetched on the earth, one of his matted locks white as silver, had become entangled with the load and fell on the earth; beholding that sign of old age, U. gave himself up to loud lamentations; the beautiful daughter of his preceptor, at the command of her father, sought to hold the tears of U in her hands, but her hands seemed to burn with the dropping tears, and she was obliged to let them fall on the earth; the earth was unable to hold them. Asked by *Gautama*, U explained the matter. *Gautama* permitted him to leave him; as U spoke of the fee, *Gautama* said that he was already highly gratified and that U becamie a young man of sixteen yers, he would give him his daughter in marriage. U again became a youth and accepted the maiden. As he spoke of the fee to his preceptors wife, *Ahalya* said that she was already gratified. U., however, insisted, and *Ahalya* then commanded him to bring her the celestial ear-rings which were borne by the wife of *Saudasa*, who had [through the curse] become a cannibal. *Gautama* blamed *Ahalya* that she had sent U to the cannibal. *Ahalya* said that she had done it unknowingly, and that *Gautama* would protect U. He met *Saudasa* in a deserted forest (XIV, 56). *Saudasa* was so frightful, wearing a long beard smeared with human blood, and looking like a second *Yama;* he congratulated himself that he had met U., at the sixth hour of the day when he was in search of food; U maintained that while one is employed for the sake of his preceptor, one should not be injured; at last they agreed that when he had brought his preceptor the ear-rings he should come back; *Saudasa* told U to go and see the queen *Madayanti* (near a forest fountain), as he could not himself see her at the sixth hour. *Madayanti* told U to bring her some sign from her husband, as these ear-rings, when placed on the earth, would be stolen by the *Nagas,* if worn by one who is impure from eating, they would be taken away by the *Yakshas,* and if the wearer fell asleep, the gods would take them away; also the *maharshis* and the *Rakshasas* watch for opportunities for carrying them away; they always produce gold and shine brightly at night; they protect against hunger, and thirst, and fear, and he who wears them grows in size" (XIV, 57). U came back to *Saudasa,* who gave him a sign. When he had got the ear-rings, U once more came back to *Saudasa*, and asked him about the meaning of the mystic words he had caused him to say to *Madayanti,* as a sign. *Saudasa*, referring to his own terrible condition in consequence of his being cursed [by *Caktri*], said that the hoped that this gift to a brahman might save him. U asked *Saudasa* to give him such advice as is approved by the wise: "is it proper for me to come back to thee or not?" *Saudasa* said that he would then tell him never to come back. When U on his way to *Ahalya*, having bound the ear-rings in the folds of his black deerskin, had proceeded for some distance he became afficited with hunger and climbed a *bilva*-tree, hanging his deerskin on a branch, while he plucked some fruits. Struck by some fruits the deerskin fell down, the knot was untied, and a serpent of *Airavata's* race carried the ear-rings, holding them in his mouth, into on anthill. Filled with wrath, U., with his staff, piecrced that anthill for thirty-five days, desirous of making a path to the nether regions; the goddess Earth became anxious; *Indra* came there in the disguise of a brahman afflicted with the sorrow of U., and told him that the regions of the *Nagas* are thousands of *yojanas* distant; as U., did not desist, *Indra* united the latter's staff with his thunderbolt, and struck with the thunderbolt the earth opened a way to the *Nagaloka* (c). U entered the *Nagaloka*, very cheerless; then there appeared to him a black steed with a white tail, whose face and eyes were of coppery hue. He told U to blow into his anus, which thou often didst at the retreat of *Gautama* in former days; the horse turned out to be Agni; U did as he was directed, a thick smoke enveloped the *Nagaloka*, the *Nagas*, headed by *Vasuki*, gave U the ear-rings, which he brought to *Ahalya*.

[Sorensen, *Mahabharata Index*]

UTTARAH KURAVAH : In Mahabharata age the people of northern region, named Kurus. It was believed women of this region enjoyed sexual liberty. Once Arjuna came to their frontier (region). The head of the Mahisha barred the entrance to the country of the Uttarah Kuravah. In a fight they were vanquished by Arjuna.

To the south of *Nila* and to the north of *Meru* and *U.K.*, where the *Siddhas* reside, there the trees are always covered with sweet fruits and flowers, some of them yield fruits according to the will [of the plucker]; some of them are called *kshirins* and yield milk and six different rasas (*shadrasama*) like *amrta*, and clothes and ornaments; the entire land has fine golden sands; a portion of it is ruby, etc., all the seasons are agreeable and nowhere does the land become miry. The men born there have fallen from the *Devaloka*, and are all of pure birth and handsome; they are born twins, and the women are like Apasaras. in beauty; they are free from illness and cheerful, they live 11,000 years. The birds named *Bharundaha* take them up when dead and throw them into mountain caves; (the river that has its origin from the juice of the jambu goes to the *U.K.*) (the dead warriors have attained to [the region of] the *U.K.*). *Gautama* said : There where the U.K. blaze in beauty rejoicing with the gods, where dwell the people (*lokah*) sprung from Agni, water, and mountains, where Cakra (Indra) rains all wishes, where women live in perfect freedom, where there is no jealousy among women and men, etc. *Dhrtarashtra* said : This region (*Lokah*) is for those who are freed from all desire, who abstain from meat, who never take up the rod of chastisement, and never inflict harm on mobile or immobile creatures, who regard themselves as identical with all creatures (*sarvabhutatmabhutah*), who have no wishes and are indifferent (*nirmamaha*), and freed from affections regarding gain and loss, and to whom blame and praise are equal.

[Sorensen,. *Mahabharata Index*]

UTTARAKURU : A more elaborate but brief narration is also given by Saletore. A region lying far to the north. First mentioned as a mythical tract in the Brahmanas and even later. In the *Nikayas* a fantastic description of this region is given in *Atantatlya Sutta* which relates how in that tract, there was no property (*apariggha*), no wives, none strove there for a living, fruit there became ripe of its own accord, all used the cow as a vehicle of conveyance while only their king used the horse to move about. The monarch had celestial cars and palanquins. Their cities were raised in the air, the chief one being Alakananda, although there were others too. It was located to the north of Jambudvipa, 8,000 leagues in extent, and surrounded by the sea. Its vegetation, trees and fruits were eternal and evergreen and it contained the Wish-Fulfilling Tree, (the *Kalpa Vrksa*) which lasted for an entire age (*kalpa*) (Malalasekara, Dict, I, p. 355). In the Brahmanical texts also this region is noted. It is pointed out in the *Aitareya Brahmana* (viii, 14) that a people are said to have lived there. It lay, according to this work, beyond the Himalayas (*parena Haimavantam*). In another place this region has been christened as the dwelling place of the celestials (*devaksetra*). Its inhabitants are considered to have ultimately settled in Kashmir and from there they migrated to Kuruksetra. The Kurus survived as a military corporation, with the title of king (*rajasabdopajlvinah*) in the 4th century B.C. as borne out by Kautilya. (Saletore, E.I.C.)

[*Aitareya Brahmana; Atantatlya Sutta Nikayas;* Malalasekera, *Dictionary, I;* Macdonell and Keith, *Vedic Index,* Kautilya, *Arthasastra.*]

UTTARAJYOTISHA : A city situated in the east and conquered by Nakula.

[Sorensen]

UTSARPINI : Jaina concept of cycle of including progressive evolution. Such cycles (Avasarpini) are believed to rotate one after another in ascending and descending order.

[Chanchreek and Jain, *Encyclopedia of Jain Religion*]

UTTAMA : A prince during Mahabharata age.

UTTAMA : A people of Jambudvipa.

[Sorensen]

UTTAMAUJAS : A Panchala prince, brother of Uphamanyu.

UTTAMAUJAS : A warrior of great strength, and an ally of the Pandavas.

[Dowson]

UTTANA-PAD : 'Outstretched, supine.' In the Vedas, a peculiar creative source from which the earth sprang. Supposed to refer to the posture of a woman in parturition.

[Dowson]

UTTANA-PADA : A son of Manu and Satarupa. An ancient king. By his wife Sunrita he had four sons, Dhruva, Kirtiman, Ayushman, and Vasu. Some of the Puranas gave him another wife, Su-ruchi, and a son, Uttama.

[Dowson]

UTTARA : (Both male and female-brother and sister). Son and daughter of king Viraja, Uttara (male) was killed in battle by Salya. While Uttara (daughter) had married Abhimanyu, son of Arjuna.

[Dowson; Sorensen]

UTTARA MADRA : This was another tribe like the Uttara Kuru, who seem to have dwelt in the north in the same region along with the Uttara Kurus (of *Aitareya Brahmana,* viii, 14). In view of the fact that Madragara was the teacher of Kamboja, Zimmer's inference that the Kambojas and the Madras could not have lived far apart, has been accepted as tenable, with justification (Macdonell and Keith, *Vedic Index,* I, pp. 84-85). The Madras continued like the Kurus to survive to the 4th century B.C. when Kautilya noted them as an important military corporation (*ksatriya-sreni*), who had a monarchical type of constitution, (*rajasabdopajivinah*). He cites them thus : Licchivika, Vrjika, Mallka Kukura, Kuru, Pancalal and others (Kautilya, *Artha.,* Bk, XI, ch. I, p. 407, text, p. 378). From this statement, even in the 4th century B.C. the Madrakas and Kurus could not have lived far apart.

[Macdonell and Keith, *Vedic Index;* Kautilya, *Arthasastra.* Saletore, R.N., *E.I.C.*]

UTTARA MIMANSA : A school of philosophy.

[Dowson]

Uttara-Naishada-Charita : A poem on the life of Nala, king of Nishada, written about the year 000 A.D. by Sri Harsha, a celebrated sceptical philosopher. It has been printed in the *Bibliotheca Indica.*

Uttara Patha : The inhabitants of the north as mentioned in Mahabharata.

[Sorensen]

Uttara-Rama-Charita : 'The later chronicle of Rama. A drama by Bhava-bhuti on the latter part of Rama's life. The second part of King Rama, as the Maha-vira-charita is the first. The drama is based on the Uttara Kanda of the Ramayana, and quotes two or three verses from that poem. It was probably written about the beginning of the eight century. It has been translated in blank verse by Wilson, and more literally by Professor C.H. Tawney. There are several editions of the text.

[Dowson]

Uttaita : Shiva's another name, out of his 1000 names.

[Sorensen]

Utula : A people, a tribe in Mahabharata age.

[Sorensen].

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V

Vac : 'Speech,' plays a great part in Vedic speculation, but only a few points are of other than mythological significance. Speech is in the Satapatha Brahmana divided into four kinds—that of men, of animals, of birds (*vayamsi*), and of small creeping things (*ksudram sarisrpam*). The discrimination or making articulate of speech so ascribed of Indra by the Samhitas. The 'speech' of the following musical instruments—*Tunava, Vina, Dundubhi*—is mentioned, and in one Samhita also that of the axle of a chariot. The speech of the Kuru-Pancalas was especially renowned, as well as that of the northern country, according to the Kausitaki Brahmana, so that men went there to study the language. On the other hand, barbarisms in speech were known, and were to be avoided.

One division of speech referred to is that of the divine (*daivi*) and the human (*manusi*), of which some specimens are given, such as *om*, the divine counterpart of *tatha*, and so forth. The Brahman is said to know both; it seems best to regard the distinction not as between Sanskrit and Apabhramsa as Sayana suggests but as between the Sanskrit of the ritual and the hymns and that of ordinary life.

Reference is also made to Aryan and to Brahman speech, by which Sanskrit as opposed to non-Aryan tongues, seems to be meant. The *Vratyas* are described as speaking the language of the initiated (*diksita-vac*), though not themselves initiated (*a-diksita*), but as calling that which is easy to utter (*a-durukta*), difficult to utter. This may mean that the non-Brahmanical Indians were advancing more rapidly than the Brahmanical tribes to Prakrit speech, especially if it is legitimate to connect the Vratyas with the barbarians in speech alluded to in the Satapatha Brahmana.

[Macdonell and Keith, *Vedic Index*]

Vac (Vach) : Further, according to Dowson in the Rig-veda, Vac (*Vach*) appears to be the personification of speech by whom knowledge was communicated to man. She entered into the Rishis. As she was generated by gods, so was called divine Vac, queen of gods. Brahmanas associated her with Prajapati, in the work of creation. In the Taittiriya Brahmana, she is called mother of the Vedas, wife of Indra. In Satapatha Brahmana she is represented as entering into a sexual connection with Prajapati, who being desirous of creating connected himself with various spouses and among them, "through his mind, with Vach," from whom "he created the waters;" or, as this last sentence is differently translated. "He created the waters from the word [in the form] of speech (Vach)." In the Kathaka Upanishad this idea is more distinctly formulated:—"Prajapati was this universe. Vach was a second to him.

He associated sexually with her; she became pregnant; she departed from him; she produced these creatures; she again entered into Prajapati."

The Aitareya Brahmana and the Satapatha Brahmana have a story of the Gandharvas having stolen the soma juice, or, as one calls it, "King Soma," and that as the Gandharavas were fond of women, Vach was, at her own suggestion, "turned into a female" by the gods and Rishis and went to recover it from them.

In the Atharva-Veda she is identified with Viraj, and is the daughter of Kama (desire). "That daughter of thine, O Kama, is called the cow, she whom sages denominate Vach-Viraj."

The Maha-bharata also called her "the mother of the Vedas," and says, "A voice derived from Brahma entered into the ears of them all; the celestial Sarasvati was then produced from the heavens." Here and "in the later mythology, Sarasvati was identified with Vach, and became under different names the spouse of Brahma and the goddess of wisdom and eloquence, and is invoked as a muse," generally under the name of Sarasvati, but sometimes as Vach.

The Bhagavata Purana recognises her as "the slender and enchanting daughter of Brahma, for whom he had a passion, and from whom mankind was produced, that is the female Viraj. Sarasvati, as wife of Brahma and goddess fo wisdom, represents perhaps the union of power and intelligence which was supposed to operate in the work of creation. According to the Padma Purana, Vach was daughter of Daksha, wife of Kasyapa, and mother of the Gandharvas and Apsarases.

[Dowson, *Hindu Mythology*]

Vac (Vach) : In another narration she is styled the voice of Brahma, permeating the hearing of all. She is in fact identified with Sarasvati (s.v.) the goddess of learning. In the *Puranas* this identification is still continued further. She is made, under different names, the spouse of Brahma, the deity of wisdom and rhetoric and invoked in prayer as a deity for example in the *Bhagvata Purana.* Vac is represented first as the daughter and later as a wife of Brahma, the feminine Satarupa, echoing the epithet of the *Atharva Veda* and the goddess of wisdom, as suggested in the *Katha Upanisad.* In the *Padma Purana*, she is called the daughter of Daksa (s.v.), the wife of Kasyapa and the mother of the Gandharvas and Apasarases a change is in respect of her parentage, marriage and children, showing a change from the old Vedic traditions.

[*Rg-Veda; Atharva-Veda; Satapatha, Taittiriya, Brahmanas; Mahabharata; Bhagavata, Padma Puranas;* Sorensen, *Index*, Macdonell and Keith, *Vedic Index;* Dowson, *A Classical Dictionary.*]

Vac : Speech, another name of Sarasvati, the goddess of knowledge.

[Sorensen]

Vac : Another name of Siva (Civa), out of his 1000 names.

[Sorensen]

Vacaspati : A Mahapurusha, a greatman. A learned person. Lord of speech.

[Sorensen]

Vacaspati : Another name of Siva (Civa), out of his 1000 names.

[Sorensen]

Vacaspati : A learned scholar. Brahmana logician well known writer of *"Nyaya-Vartika Tatpartya Tika"*. According to tradition, he is believed to have been an inhabitant of Mithila (modern Janakpur in the Nepalese Terai). As *Ratnakirti* (10th century) A.C. has cited him he has been assigned to the 9th century A.D.

(Vidyabhusana, S.C., *Indian Logic*, p. 133). His patron was king Nrga and he was the disciple of Trilocana. His learning must have been so profound that it was remembered centuries later. In the Padmavati Basti inscription, dealing with the Vijayanagara emperor, Virupaksa Raya (A.D. 1467-78), who was the patron of the renowned Jaina scholar Visalakirti, the latter is compared with Vacaspati thus: "Is it Vani or Caturanana or is it Vacaspati"? (*E.C.*, VII, Nr 46, pp. 149-50).

[*Nyaya Vartika Tatparya Tika*, 1-14, 37, Gangadhar Sastri's ed.; Vidyabhusana, S.C., *Indian Logic*, p. 133; *E.C.*, VIII. Saletore, *E.I.C.*]

VADAVA : Generally used for a river, a *tirtha* (holy place). Also mother of the horses.

A river mentioned in the *Mahabharata.*

VADAVA : Name of a tirtha, In *Veda* one should in the evening offer *caru* (rice boiled in milk and butter) to the Fire; this is equal to hundred thousands of kine, hundred rajasuyas, and a thousand horse-sacrifices; here a gift to the *Pitrs* becomes inexhaustible. Here the *rshis*, the *Pitrs*, the gods, the *Gandharvas*, the *Apsarases*, the *Guhyakas*, the *Kinnaras*, the *Yakshas*, the *Siddhas*, the *Vidyadharas*, men, the *Rakshasas*, the *Daityas*, the *Rudras*, and *Brahman* himself practised austerities for 1,000 years, in order to gratify *Vishnu*, then they cooked *caru* and praised.

[Sorensen, *Mahabharata Index*]

VADAVAGNI, VADAVAMUKHA : This is for a submarine fire. It was also known as Vadavanala.

[*Mahabharata; Ramayana; Bhagavata Purana.*]

VADAVANALA, VADAVA : The submarine fire which "devours the water of the ocean," causing it to throw off the vapours which are condensed into rain and snow. The word is also written as Vadava and Badava.

Saletore narrates the legand in detail: "This has been mentioned in our epics in great detail. In the *Ramayana* it has been noted in connection with the great white (silver) mountain named Rsabha in the Ksiroda sea wherein rose a flame called Vadavanala (cf. *Kiskindha Kanda*). In the *Mahabharata* there is a detailed legend pertaining to the Vadavanala when dealing with king Kartavirya, who was a disciple of the sage Bhrgu. When the former's descendants became poor and went to the Bhargavas to beg for money, some of the Brahmanas gave them some alms but some others hid their wealth. Some of the Ksatriyas, while digging as they pleased in a Brahmana's house, came across a hidden treasure and enraged at the deceit of the Brahmanas, the Ksatriyas commenced to slaughter the Bhrgus with sharp arrows. Then they wandered all over the earth, destroying even the embryos in the wombs of pregnant women, and the Bhrgu women, in terror; fled to the inaccessible mountain Himavat. One among them, with tapering to thighs preserve in his community the seed of her husband's race, held in one of her thighs an empryo endowed with great energy. On the report of a certain Brahmana woman, the Ksatriyas went to this Bhrgu woman to destroy that embryo. There they saw her blazing with an inborn energy and the child in her thigh by fearing it blazed forth in a splendour which blinded all the onlooking Ksatriyas. Unable to withstand this unbearable brilliance, the Ksatriyas were blinded and in their blind state began to run for their lives into the recesses of the inaccessible mountain Himavat. But many of them, being unable to proceed in their blindness, begged that Bhrgu woman for shelter and mercy for their folly. They promised, that if she gave them protection, they would spare not only herself but all her progeny. She replied that she was not angry with them but her child, who had deprived them of their sight. She explained to them how she had held him in her thighs for a century, how he had learnt all the three *Vedas* and their six *Angas* even while in her womb in order to restore the Bhrgu race and how, enraged at their destruction of the Bhrgus, that child had longed to annihilate all the Ksatriyas. She, however, told them that, by propitiating him they might succeed in regaining their sight. That child came to be known as Aurava (thigh-born) throughout the three worlds. The Ksatriyas complied with this suggestion and managed to regain their sight and went away. But the sage Aurava had resolved to overcome the whole world. For this purpose he performed the severest of penances and the *pitr* (forefathers), on coming to know of his objective, meekly told him to appease his wrath for, being weary of the long span of lives assigned to them, they had sought their own destruction through the instrumentation of the Ksatriyas. They, therefore, begged Aurava not to destroy either the Ksatriyas or the seven worlds. But as Aurava was obdurate, they finally pleaded with him to throw that fire, born of his wrath, when desired to consume the worlds and which would do him little good, into the great ocean to consume the water so that the world and the gods may not be destroyed. Then Aurava flung that fire into the abode of Varuna (ocean) where it is believed to consume its waters, becoming like a horse's head in the exhibition of its furty. From a Vedic angle this fire has been called *Vadava-Mukha*, which emitting flames from its mouth is considered to swallow the oceanic waves.

There are variations of this myth in different works like the *Harivamsa* and the *Puranas*. The *Harivamsa* relates how Aurava prevented the wife of the exiled monarch Vahuk from commiting suicide and she gave birth to the future king Sagara. Aurava presented Sagara with his fiery weapon, which not even the gods could withstand, and Sagara decided to conquer the world. With this object he performed the Vajapeya sacrifice and let loose a horse which, while wandering over the earth near the south-eastern ocean, was made to enter the earth. The implication of this direction will be explained presently. Ultimately (s.v. Sagara) he managed to recover that horse which was destined for the execution of the horse sacrifice (*asvamedha*) through the grace of Hari Narayana and the clemency of the sage Kapila. Some affinity between the Hindu *vadavanala* and that of the southern seas is alluded to in the statement found in the *Harivamsa* when dealing with Kartaviraya who defeated the sons of the Naga Karkotaka and occupied their city named Mahismati.

According to the Puranic version almost the same legend is repeated but with slight variations. Thus, according to the *Bhagavata Purana*, Vahuka, born in the line of Harita, repaired to a forest on losing his kingdom at the hands of his enemies. His wife, who at that time was pregnant, was prevailed upon not to commit *sati* and she gave birth in course of time to Sagara. He after depriving some race of their garments and looks, on Aurava's advice worshipped Hari by a sacrifice (*asvamedha*) of a horse which Indra stole. As Sagara's sons went eastwards in search of it, they saw the sage Kapila, whom they suspected to be the thief. As they went to him, to punish him, he opened his eyes and they were burnt to ashes. When

Sagara, on learning of this event had propitiated Hari, who had assumed the form of Kapila, that horse was ultimately restored to Sagara who completed his sacrifice. In the *Visnu Purana*, Krsna reminds Balarama of the waters of the sea when swalloed by the sumbrine fire. In the *Gatha Saptasati*, ascribed to Satavahana (s.v.), it is mentioned as a submarine fire whcih is beyond control (*vadavagni bhariyagagano*). This submarine fire was commemorated in the *Pancatantra* in the simile *vadavam sagaro yatha*. (*Pancatantra*, Bk. Bk, IV *Mitra Prasanam*, 26).

This submarine fire was well known to many writers of distinction. Amarasimha, in his *Svaravargana*, includes it among the names of Agni. (*Sucirappittam-aurvah-tu-vadavo-vadavanalah*). Kalidasa was familiar with it. He calls it the consumer of water in his *Malavikagmimitra;* in the *Raghuvamsa* he styles it as a fire burning in the ocean as it does in the dry grass and, in the *Kumarasambhava,* he names it as Jatávedas, a name given by Magha in his *Sisupalavadha*. Dandin in his *Dasakumaracarita* calls it Vadavanala. Bhavabhuti alludes to it as a fire issuing from the mouth of a submarine mare (*vadavakrta-hutabhuk*), which checks the over flow of the tumultuous waves. Bhartrhari says in his *Satakas* that this great fire absorbs the sea-water to slake its insatiable thirst. Bana in his *Kadambari* alludes to the heat caused by such a fire. Bhaskaracarya, in his *Siddhanta-siromani,* relates how in the Southern hemisphere, last of all, lay the sweet water surrounding the Vadavanala. Hemacandra (A.D. 1088-1172) inquired whether the ocean was dry or wet, what it was to the Vadavanala and whether it was not enough that fire burns up in the waters.

The memory of this submarine fire has been preserved in Indian inscription from the 8th to the middle of the 16th centuries in the records of the Gangas, Western Calukyas, Hoysalas, Kalacuriyas and the Vijayanagara emperors. In them sometimes monarchs and occasionally forces of kings like those of Tuluva are compared to it.

These legends have certain common features. Almost all of them refer to the oceanic fire in a certain direction, regarding which there is some variation. Thus, according to the *Harivamsa,* it was in the souther-east, in the *Bhagavata Purana* it was in the east while with Bhaskaracarya it was in the south. But the Western Calukya king Somesvara III (A.D. 1126-38) located it in the western ocean. The traditions of this fire reached the distinct islands of Malaya peninsula. Ibn Khurdadbhih (A.D. 864) and Kazwini (A.D. 1263-75) have recorded that, according to reports of sailors, in the island of Zabej (Sumatra) there existed in those parts a steed with a mane so long that it trailed on the ground. In certain Malayan chronicles like the *Seraj Malaya* and the *Chronicles of Pasei*, the marvellous steed Sembrani (s.v.) had as its progenitor the marine horse, Pars-el-Bahri (Farasu-I-Bahri) evidently alluding to the Vadavanala of Hindu tradition. Gerini thought that this Jatavedas submarine fire tradition refers to the volcanic character of the Malayan peninsula. This suggestion is plausible for the elements of the ocean , fire, in the south or south-eastern direction all seem to point to a marine experience of that region which was not unknown to Indian writers even from very early times. Kautilya, in no uncertain terms, has referred clearly to the *tailaparnika* products from those regions thus : the Kaleyaka type which he states was a produce of *Svarna-bhumi*, the gold-producing country (*Suvarnabhumi*) and the Purnadvipaka, the product of the island Purna-dvipa, alluding to the Suvarnadvipa and Borneo islands. (*Artha.*, Bk. II, ch. XI, p. 80, text, p. 79). (R.N. Saletore)

[*Mahabharata, Adi Parva, Ramayana, Kiskindha Kanda*, ed. Krishnamacarya, T.R. Bombay, 1912; *Harivamsa*; *Bhagavata Purana. Visnu Purana*, IV; *Satavahana Gatha-Saptasati* v. 3; *Amarakosa;* Kalidasa, *Malavikagnimitra*, Act, V (17); *Raghuvamsa*, IX, 82; *Kumarasambhava*, II, 46; Dandin, *Dasakumaracarita Purv. Uch;* Bhavabhuti, *Uttararamacarita* Act V; Somesvara, *Manasollasa*, I, Saletore, B.A., *Submarine Fire; I.H.D. E.C.*, VII, VIII, IX, XI. In Saletores *E.I.C.*]

VADHAKA : Is the name of some sort of 'reed' in the Atharva-Veda and the Satapatha Brahmana.

[Macdonell and Keith]

VADHAR : Means a 'weapon' generally; it is used not merely of a divine, but also of a human weapon in the Rig-Veda.

[Macdonell and Keith]

VADHRIMATI : 'Having an important man as a husband', seems in the Rig-Veda to be the name of a woman who owed the restoration of her husband's virility of the Asvins, and obtained a son, *Hiranyahasta*. The word is, however, possible only descriptive.

[Macdonell and Keith]

VADHRY-ASVA : 'Having castrated horses,' is the name in the Rig-Veda of a prince, the father of Divodasa, and an energetic supporter of the fire cult, as was his son after him. He is mentioned in a long list of names in the Atharva-Veda.

[Macdonell and Keith]

VADHRY-ASVA ANUPA : ('Descendant of Anupa') is the name of the seer of a Saman, or chant, in the Pancavimsa Brahmana (xiii. 3, 17).

[Macdonell and Keith]

VADHU : (1) Is a frequent word for 'woman' in the Rig-Veda and later. It denotes, according to Delbruck, the woman as either married or as seeking a husband, or as a bride in the wedding ceremony. The word appears to be derived from a form of the root *vah*, 'to carry', as in *vahatu*, 'the bridal procession,' thus meaning 'she who is to be or has been conducted home.' Zimmer, however, objects to this explanation, regarding *vadhu* as a derivative from a different root meaning 'to marry.'

VADHU : (2) Is in one passage of the Rig-Veda taken by Roth to denote a 'female animal,' while Zimmer urges that it means a 'female slave.' As far as the use of Vadhu goes, either meaning is abnormal, for if Vadhu never elsewhere means a female animal (from *vah*, to 'draw' a cart), neither does it denote a slave : as the passage refers to a gift of fifty Vadhus by *Trasadasyu Paurukutsya* to the singer, the latter must have been a polygamist of an advanced type to require fifty wives. The same doubt arises in the case of *vadhumant*, which is used in the Rig-Veda and Atharva-Veda as an epithet of the chariot (*Ratha*), of horses. (*Asva*), and of buffaloes (*Ustra*). Zimmer sees in all cases a reference to slaves in the chariots or with the horses : this interpretation has the support of the Brhaddevata. Roth's version of the references to horses or buffaloes as 'suitable for draught' is not very happy; if *vadhu* is really a female animal *vadhumaont* means rather 'together with mares', or 'together with female buffaloes,' which makes reasonable sense.

[Macdonell and Keith, *Vedic Index*]

VADHUSARA : A river. Arose from the tears of Puloma. Brahman gave it the name of Vadhusara.

[Mahabharata, I, 6, 904]

VADI VIDYANANDA : A great Jain scholar. He was famous in Vijayanagara empire as a Jaina Teacher.

(1) He belonged to the Nandi-Sangha of the Kon-da-kundam-vaya in which, after Kondakunda (1st century A.D.) came Samantabhadra (2nd century A.D.) Pujyapada, Vardhamana, Vadiraja and such preceptors. He was considered omniscient in the *Three Agamas,* adorned with the qualities of poetry, skilled in making commentaries and "a great gale to the cloud (opponents) of speakers." He was also gifted with the faculty of "irreproachable reasons." He was a renowned debator; he supported the *Gana-Murtis* devoted to the Yugagama in Gersoppe and, in the assembly of Nanjarajapattana, which was ruled over by king Nanjadeva (Congalva Nanjadeva A.D. 1502-33) and silenced the great Saiva teacher Nandanamalli Bhatti. He destroyed the Christian faith (Catholicism probably preached by the Jesuits) in the court of the Agent of Sri-Ranga-nagara (*Srirangapattana*) (*Sri-ranga-nagara Katyana Perangiya matam alida*) in a learned assembly and brought Sarada into his power. In the undisturbed court of king Sataveda (Santavendra) Raja Kesari-vikrama, he recited a poem which made him world-famous. In the enlightened court of king Salva (Saluva) Malli Raya, he pardoned the language of those in power. In the court of another monarch Guru Nrpata, he composed a famous (unnamed) poem in Kannada and became celebrated. In king Saluva Deva Raya's assembly of Haduvahalli (Sangitapura, North Kanara) by defeating all opponents, he pleased that monarch. In the Nagiri (Nagara Bednur), kingdom, he impressed all learned assemblies with his oratory, his exposition of Jaina *Dharma* in the courts of the king Bhairava (Bhirensa Odeyar (A.D. 1516-30) at Karkala (in South Kanara District Karnataka State), and at Bidire (Mudubidre) in the same region, he became distinguished. He utterly routed all antagonists of other faiths in the imperial capital of Vijayanagara during its greatest emperor Krsna Deva Raya. He was also the author of *Kavyasara* in Kannada. All these triumphs he achieved between A.D. 1502 and 1530.

He also distinguished himself by religious acts. At Kopana and other *tirthas,* with immense wealth, he celebrated great festivals and performed the rites of *dehajna* for attaining salvation. He poured like a rain "at the feet of the Gomata image at Sravana Belgola, for the benefit of the Jaina Sangha, a *mahakala* (great time) of clothes, ornaments, gold and silver.

(2) Another Jaina scholar with this name is supposed to allude to the Vidyananda mentioned by Madhavacarya. He was the author of the *Apta-mimamsalankrti,* a detailed sub-commentary on the *Apta-Mimamsa,* setting forth an exhaustive survey of the principles of logic. As he refers to Samantabhadra and Akalanka, who lived in the latter half of the 8th century A.D. it would be reasonable to place this Vidyananda, not in "about A.D. 800" (Vidyabhusana, S.C. *Indian Logic,* p. 186), but in the first half of the 9th century.

(3) The third Vidyananda was a contemporary of Jinadevanna, the author of the *Srenikacarite* in A.D. 1444. This Vidyananda wrote in Sanskrit a work called *Prayascitta* and he wrote himself a commentary on that work in Kannada. He has noted that he was the disciple

of one Vijayakirti and is called the son (probably the disciple) of Brahmasuri alias Bommarasa. He hailed from Kanakagiri in Maleyur, Karnataka State. (R. N. Saletore)

[Narasimhachar, *Karnataka Kavicarite*, II; Saletore, B.A., *Medieval Jainism; Ibid.*, *Vadi Vidyananda, Jaina Antiquary*, Rice, *Mysore and Coorg From the Inscriptions;* In Saletore's *E.I.C.*]

Vagbhata : There are several persons bearing this name. R.N. Saletore has given a detailed narration of these Vagbhatas.

(1) There was a writer on medicine and the author of the original *Astangahrdaya Samhita*. He must have been definitely after Caraka (s.v.) (1st century A.D.) and Susruta (5th century A.D.) and he may be assigned to the 8th century A.D. This Vagbhata on the basis of Tibetan sources and the possible identification of the Arab work *Asthangakar*, he may be placed in the 8th and not later than the 9th century A.D. (Jolly, *Indian Medicine*, p. 11). He is referred to in the *Atreya Harita* and the *Vrnda*. He is the author of certain works, some of which are apocryphal and of the rest none is so important as the one cited earlier. His works were written both in prose and verse.

(2) Vaghbhata II was the younger grandson of the first; Vagbhata I and was also a distinguished physician. He seems to have revised and re-issued his grandfather's *Astanga-hrdaya-Samhita*, which was a digest of medicine, with special reference to surgery as Susruta had done and in fact it is a summary of the works of Caraka and Susruta, with citations from Bheda, Nimi, Kasypa, Harita and the Dhanavanatiyah. Of course he has introduced some modifications and additions, including some preparations dealing with metallurgical processess, possibly from his personal knowledge and experience during his practice as a doctor. In this work he tells us that he was the son of Simhagupta and the grandson of Vagbhata I, who was himself a distinguished physician. He further informs us that he was born in the Indus region and he himself had studied under an illustrious Buddhist physican, Avalokita, whose identity cannot be established. He is referred to in the *Atreya Harita*, which therefore cannot be placed earlier than Vagbhata I.

(3) There was another Vagbhata III, who served as a physician under the renowned king Bhoja of Malwa (*c.* A.D. 1010-55). Merutunga (14th century A.D.) has furnished an account of a physician named Vagbhata, well-known as a doctor and also well-read in the science of medicine, at the court of the Paramara king Bhoja of Malwa and he must be identified with the Vagbhata named above. He is claimed to have experimented with all unwholesome things mentioned in medical books and thereby produced diseases and then tried to cure them by means of Susruta's medicines. He once tried to survive without drinking water for three days but thereafter he was so tormented with thirst that he recited a verse in praise of water. He was the author of a treatise on medicine, based largely on his personal experiences, and named after himself, evidently in conformity with the original Vagbhata tradition. His son-in-law, the younger Bahada, went with his father-in-law and his father the elder Bahada, also a physician, to the King's court, because the king was not feeling well. There, after he had examined the king, he observed that king Bhoja was free from any disease. Bhoja, however,

observing a certain change in the younger Bahada's feature asked him the reason for it. The younger Bahada replied that at the end of the night the king get an attack of consumption and that was merely indicated by a dark shade revealing an inspiration by a deity. Then the king asked the elder Bahada how to check such a disease and was informed that it could be averted by means of an elixir which would cost three lakhs. It was prepared after six months with great care and putting it in a glass phial he placed it on the king's bed to be taken next morning. Next day, when all preparations were over and the king had finished his morning worship and was about to drink that elixir, the younger Bahada suddenly got hold of that bottle and dashed it to the ground. When the surprised king inquired what that action meant, by young Bahada replied that by the mere smell of that elixir, disease had left the monarch, who was very pleased. This physician, after curing all the disease of the earth, went to heaven where he told the two divine phisicians, the twin Asvins, how disgracefully they had been treated. Being astonished at his discovery, they assumed the forms of two blue birds on two occasions and on the third by assuming the shape of mighty hermits, approached a shelter under Vagabhata's palace window then they approached Vagbhata and inquired from him which was the medicine which had not sprung from water, either or animal and which had been approved by all medical treatises. Vagbhata informed the Asvins that abstinence was the sovereign remedy prescribed by the ancient teachers. Astonished at this revelation, the heavenly Asvins revealed to Vagbhata their true forms and, after granting him a boon of his choice, left for their heavenly abode. (Merutunga, *Prabandhacintamani*, pp. 198-200, Tawney's ed.).

(4) There was another Vagbhata IV but he was not a physician. Merutunga relates how the Gujarat king Kumarapala (A.D. 1143-74) had appointed the son of Udayana, who had been his benefactor in the past, named Vagbhata as his prime minister, (Merutunga, *Praba.* p. 120).

(5) Merutunga again tells us that king Kumarapala of Gujarat had two sons, Vaghbhata and Amrabhata. Once when he was defeated in a battle with a chief of Surastra, he wept from the blows he had received. When he asked his Minister why he lamented he was told that, as his end was near, he should fulfil his desire to restore the ruined temple of Satrunjaya. His ministers further told him that his two sons should take a vow that they would restore that shrine. When the king's followers went to the city of Anahilla (modern Anhilwara) they informed the king's sons of what had happened and after taking the vows as required, they commenced the restoration of the shrine. In two years that shrine was renovated and, while a messenger was conveying to them this news, another arrived and told them that the new shrine had cracked. On hearing this news, which according to Merutunga, was "like boiling lead" Vagbhata took leave of king Kumarapala, "made over his seal of office (of minister) of the great Kapardin, and with four thousand horses reached the plain of the Satrunjaya mountain where he founded a city named after himself Vagbhatapura. (Merutunga, *Praba*, pp. 134-35).

[Saletore, R.N., *E.I.C.*]

VAGBHATA : A historical person. Name of a Cahamana monarch, who ruled over Ranathambhor and has been identified with Bahar Deo (Bahada Deva). He served his apprenticeship as the prime-minister of his elder brother Prahlada, who died in a lion-hunt and he was succeeded by his son, Viranarayanadeo once insulted Vagbhata so he left Ranathambhor and went to Malwa. The Muslim ruler (unidentified) (probably a successor of Iltutmish) instructed the Malwa king to kill Vagbhata but the latter, with the assistance of the Kharpuras (Kharapurikas of Samudra Gupta's days?), killed the Malwa ruler, and attacked Ranathambhor, which was then believed to be in Muslim hands, probably during Sultana Raziya (A.D. 1236-40) or shortly after Iltutmish's demise. Then Vagbhata, who now occupied the throne of Ranathambhor, was attacked by Ulugh Khan (*E.I.*, XIX, p. 49, (v. 6) in A.D. 1248 but the invader failed to overcome him. This Vagbhata is called by the Muslim chronicler Minjah "as the greatest of all the princes of Hindustan" and, being unconquered by Muslims during his reign of twelve to thirteen years, as he is noted as having fought with Ulugh Khan in A.D. 1253; left his throne, on his death, to his son *Jaitrasimha*. (R. N. Saletore)

[Minhaj-ud din, Siraj, *Tahaqat-i-Nasiri;* Firishta, *The Rise,* (Briggs' trans.), I, pp. 219; Elliot and Dowson, *History,* II, pp. 367; 370-71; Ray, S.K., *D.H.N.I.*, II, pp. 1096-97; Egeling, *Catalogue of MSS,* India Office, p. 930; Cordier, *Vagbhata; Saletores E.I.C.*]

VAGBHATA : Also name of some forts and cities. It has already been shown how, one of the sons of king Kumarapala of Gujarat named Vagbhata (cf. ante) had left his father's court and built on the plains of the Satrunjaya mountain, a city named after himself (Merutunga, *Praba.*, pp. 134-35). In Rajputana, a fort named Vaghatameru was one of the forts controlled by the Cahamana chief of Jawalipura (*E.I.*, XIX, pp. 73, 79).

[Merutunga, *Prabhandhacintamani,;* E.I. IX. Saletore's *E.I.C.*]

VAGINDRA : A Brahman of Vitahavya race, son of Prakasa, father of Pramati.

[*Mahabharata*, XIII, 30]

VAGISVARA : A learned person. A title conferred upon the scholars, poets etc. in ancient days.

[Macdonell and Keith]

VAGISVARA : A deity. One of the emanations of the Mahayanist Bodhisattva Manjusri. This is the tutelary god of the Nepalese Buddhists and widely adored in Nepal. His vehicle is the lion and in his left hand he holds a night lotus (*utpala*) while his right is shown showing grace.

[*Sadhanamala*, p. 105; Bhattacharya, B., *The Indian Buddhist Iconography.*]

VAGISVARI : A deity in the Buddhist and Jaina pantheons.

(1) The Nalanda Vagisvari stone inscription of Gopala II (*c.* A.D. 992) records erection of a statute of Vagisvari at Nalanda.

(2) In Jaina pantheon Vagisvari is the Goddess of Learning.

[Bhattacharya, B.C., *The Jaina Iconography*]

VAHA : In Rig-Veda and Atharva-Veda denotes on 'Ox' for drawing cart or plough.

[*Rig-Veda, Atharva-Veda* (iv, 57, 4.8/vi, 102)]

VAHANA : Beast of burden or occasionally a cart.

[*Aitareya*, iv, 9, 4, *Satapatha*]

VAHANA : (1) Gods have animals as their vahanas (Vehicles) According to Dowson Brahma has hansa, swan or goose. Vishnu has Garuda, half eagle, half man, Siva has Bull or Nandi, Yama a buffalo, Karttikeya, a peacock, Kama Deva, a makara, Agni a ram, Varuna a fish, Ganesh a Rat, Vayu an antelope, Sani or Saturn a vulture or ulluka, Durga a tiger. In Brahmanical pantheon as Saletore narrates every deity has a vehicle: Visnu has Garuda, Indra has Airavat, so also other deities like Candra (Soma) (ten yoked to his chariot); the kite, of Candakhanda; the lion of Budha, Bhutamata, Camunda, Candesa (in the Dvapara Yuga), Candi, Heramba Ganapati, Mahisasura Mardini, Pratyangira, Rahu, Skandamata, Sulin, Vidhyavasini; man of Kubera, and of Nairrta; the owl of Mahakali; the peacock of Kaumari, Skanda; the rat of Ganapati; the cow of Varhahi; the swan of Brahma, Gayatri and seven yoked to Brahma's chariot and also of Varuna; the tiger of Katyayini; the tortoise of Yamuna; the vulture of Sani (Saturn); and of Ketu; the ram of Agni are mentioned.

(2) In the Jaina pantheon, the vehicle also appears especially in the cases of some gods and goddesses. Among the Dikpalas, Indra has for his vehicle—the elephant, Agni—a ram, Yama—a buffalo, Nairrta—a corpse or a goblin, Varuna—a dolphin or fish, Vayu—a deer, Kubera—a man of a chariot, Isan—a bull and Brahma—a swan. Among the *Navagrahas,* Candra rides in a ten-horse chariot, Mangala—the earth, Budha—a swan, Brhaspati—a swan or a lotus, Sukra—a snake, Sani—a tortoise, Rahu—a lion and Ketu—a cobra. Among goddesses, Rohini, rides a cow, Prajnapati—a peacock, Vajra-Srmkhala—a lotus, Vajramkusa—an elephant, Apraticakra—a peacock, Purusadatta—a buffalo, Kali—a deer, Mahakali—a man or a corpse, Gauri—an alligator, Gandari—a tortoise, Mahajvala or Jvalamalini—a buffalo or boar, Mahanavi—a lotus, Vairoti—a lion or snake; Acyuta—a horse. Manasi—a lion or a swan, and Mahamanasi—a lion or a swan.

(3) In the Buddhist pantheon the *vahana* is not as universal as in the Brahmanical legends but, as in the case of the Jainas, rather restricted. The vehicle may be classified under the groups of the elements like the sun and the moon, flowers like the lotus, human beings, animals like the buffalo, crocodile, bull, goat, frog, deer, elephant, mouse, tortoise, pig and horse, birds like the peacock, swan, eagle (*garuda*) and an inanimate object like a drum. In regard to the elements like the sun and the moon, they are made vehicles in the following cases: Raktayamari—the orb of the sun over a double lotus on the back of a buffalo, Vajratara on the orb of the sun, Mahasitavati on the orb of the sun on a double lotus, Simhanada on the orb of the moon, Sugatisandarsana the moon over a lotus, Mahasri Tara on a seat of the moon, Vajradharma on the moon over a lotus on the back of a peacock, Mahasaravasvati on the moon over the white lotus. The lotus is the vehicle in respect of Sitaprajnaparamita (white lotus). The Vajravarahi, on the four petals of a lotus, Budha, and Sukra. The human element was employed in the cases of Nairatma, on a corpse on its back, Kubera, a man, Nairrti, a corpse, Tarodbhava, on Kama and his wife. The animal was used in the cases of Sukla Kurukulla, Dhanada Tara, unidentified, Yama, Krsnayamari, a buffalo, Marici, a chariot drawn by seven pigs with a charioteer either with no legs like Aruna, the Sun's driver or like Rahu, with no body, Ganapati, mouse, Indra, elephant (Airavata), Varuna, crocodile (*makara*), Isana, Mahesvara bull; Agni, Mangala, a goat; Vayu, deer; Aditya, horse (seven horses yoked to his chariot); Brhasapti, a frog or skull; Sani, a tortoise. In respect of birds, Karttikeya had for his vehicle

the peacock. Candra, a swan; Varahi, an owl, Hariharivahana, a *garuda* ridden by Visnu. The Muraja drum was the seat or vehicle of Nandikesvara.

In the cases of the Jainas and Buddhists, as may be seen from the above cases, most of the emblems cited as vehicles were from the Brahmanical pantheon, especially in respect of those deities like the *Dikpalas* or the *Navagrahas*, (introduced into) their pantheons. (R. N. Saletore)

This tradition started from Indus Valley Culture to Aryans was copied down by Buddhists, Jains and even followers of minor religious sects.

[Hemadri; *Caturvargacintamani; Silpa Ratna; Silpasara*; Sastri, Krishna. H., *South Indian Images of Gods and Goddesses*; Jinasena, *Uttarapurana*; Hemacandra, *Abhidhana Cintamani*; Bhattacharya, B.C., *The Jaina Iconography; Sadhanamala; Nispannayogavali*; Bhattacharya, B., *The Indian Buddhist Iconography*. In Saletore's *E.I.C.*]

VAHIKA : A country, a people.

They are mentioned in the *Karnaparva* of the *Mahabharata* as living on the banks of the Beas (Vipasa). It is related there that two demons (*pisacas*) named Vahi and Hika and their descendants were called the Vahikas, who were not the creations of Prajapati. (cf. chs. 44-45). This region has been identified with the Pancanada (s.v.) by some writers (Sircar, D.C., *Studies in the Geography of Ancient and Medieval India*, p. 186) and by others on the banks of the Vipasa (Beas) on the strength of a verse in the *Ramayana*, which pertains to a journey through the Valhika country to Mount Sudaman, viewing Visnupada, the Vipasa and the Salmali. Hence it has been concluded that Visnupada, Vipasa and Salmali, if not even Sudama, were all in the Vahika country and close to one another. (Bhandarkar, D.R., *J.A.H.R.S.*, X, pp. 86. ff.). The identifications can be settled definitely only on the positive identification of Vahika with Valhika.

[Bhandarkar, D.R., *J.A.H.R.S.*, X; Sircar, D.C., *Studies in Geography of Ancient and Medieval India*; Cunningham, *Ancient Indian Geography*; Law B.C., *Historical Geography*. In Saletore's *E.I.C.*]

VAHNI : Fire. Agni.

[Dowson]

VAHUKA : 'Charioteer'. A name and office assumed by Nala in his time of disguise.

[Dowson]

VAHULI : A son of Visvamitra.

[Sorensen]

VAHYALAYA : The abode of outcastes, the country of Vahikas.

[Sorensen]

VAHYA PUJA (OUTER WORSHIP) : Here external ceremonical worship is opposed to inner mental worship. According to the Mahanirvana Tantra. "*The highest state is that in which the presence of Brahman is perceived in all things. The middle state is that of meditation. The lowest state is that of hymn and Japa, and the state lower than the lowest is that of external worship.* Yoga is realization or the accomplishment of *Unity between Jiva and Paramatma. Worship is based on the twofold knowledge that He is Isvara, and I am His servant but for him who has known that everything is Brahman there is neither Yoga nor worship.*" Arthur Avalon in his Principles of Tantra has narrated all this in detail.

The Niruttara Tantra says : "Mental worship is superior, and external worship is inferior. By worshipping *Devata*, a *Sadhaka* is himself honoured. Japa, without a doubt, leads to *Siddhi* in Mantra, and *Homa* leads to *Siddhi* in all things; for this reason a Sadhaka should perform all these three things—namely, *Worship, Japa,* and *Homa.* "O Kulesvari! Sadhakas following the Viracara and Divyacara are competent for mental worship—that is to say, they alone are competent to perform mental without outer worship."

Similarly, other Tantras also have described external worship as being of a lower kind. It is these statements and authorities which have nowadays appeared in the society of common people like a mighty comet threatening untimely dissolution, and this is why people, proud of their philosophical knowledge, are most averse and even opposed to external worship. They are strongly of opinion that outer worship is worse than the worst, so that its performance is degrading, or that the most degraded persons only will perform it. Why, then, should they perform it? We, too, admit that outer worship is inferior; but we ask, To what is it inferior? Is it inferior to spiritual knowledge, or to meditation, or to *Japa* and *hymn*, or to that which they themselves do, abandoning all these?"

Here in very simple language the author marrates the Kali and Tara cult.

"It is true that outer worship belongs to the lowest order of competence, out what sublimity have you reached that you can turn up your nose at the very mention of it? To write Ka-Kha in a primary school is no doubt the lowest stage in education, but do you think you will become a great Rsi, proficient in all Sastras, without having first acquired a knowle edge of letters ? If anyone has ever acquired proficiency in all Sastras, it is because of his writing of Ka-Kha under the Guru-Mahasaya. Similarly, if anyone has ever acquired competence in spiritual knowledge, know that he has done so by virtue of external worship, It is true that the student leaves the primary school for the Tol or the college, but it is certain that he does not leave behind him Ka-Kha. When Ka-Kha has become firmly and indelibly impressed in their minds for all life, it is then that boys enter the boundless sea of Sastra on the craft of that same Ka-Kha. Similarly, when, in course of the Sadhana of the lotus-feet of the *Supreme Devata* in external worship in the primary school of the *Supreme Guru*, meditation and concentration become natural to a Sadhaka, it is then that he enters the sea of external knowledge and crosses to the other side of existence with the help of the, craft or those fear-dispelling Feet. The relation between the Sadhana of Mahavidya and the worship of the Devata, whose substance is the Mantra given by the Guru, is similar to that which exists between the cultivation of Vidya and the writing of Ka-Kha under Guru-Mahasaya. Whatever Sastra you may attempt to learn, the Mantra of Ka-Kha will take you safely through all difficulty. However vast the sea of Sastra may be, Ka-Kha will carry you across it. Similarly, however vast be the domain of Jnana, Yoga, and Samadhi may be, the great Devata, who is Mantra, will assume form, take you by the hand, and carry you across it. I shall see that the Mother, the Isvari of all, with dishevelled hair, whose substance is bliss, is joyously laughing and dancing in Jnana, Yoga, Samadhi, or in whatever else I may think or do, and that such untiring dance is raising waves of love in the sea of my knowledge. You are mistaken, O brother! From whom have you heard that I have anything in this Samsara, be it Sadhana, prayer, meditation, knowledge, enjoyment, or liberation, in which the Mother is not ? In my Sadhana is the Mother; in the object of my Sadhana is the Mother; in my Siddhi is the Mother; and in the object which I get by Siddhi is the Mother. She is at the beginning, at the middle, at the end, and beyond the end. Know that that which remains when all is gone is the Mother only. When there are none left to call the Mother "Mother", know that then, also, there will be the Mother only. For the mother is my Mother as well as my son's Mother, my father's Mother, my mother's Mother, and even Her own Mother; so that when all else is lost, there will remain the Mother, the Mother, the Mother! When will that day come on which, losing all we possess, we ourselves shall be like corpses and see the Mother only?

Nowadays numbers of precedents and authorities are being collected for the abolition of external worship. Someone writing on the life of Ramaprasada (a celebrated Bengali poet and tantrik), says : Did he worship the earthen Kali? Never." He said : "The fierce-visaged Devi in the temple of the heart-lotus," as if Ramaprasada's Kali was never wont to issue from himself, or as if the Kali of those who worship Her earthen image never appears in their heart-lotuses. The expression "earthen Kali" itself is ridiculous, brother critic! Even the earthen Kali is of real worth; but it is a matter of lasting regret that being a man of flesh and bone you have become earthen and of no worth. We know not when Fortune will smile on you so that the Mother will show Herself in and through earth; when you will understand that although earth is earth, there is no luck of the Mother in it! Ramaprasada says : "Hundreds of true Vedas say that my Tara is without form." Out of the thousand songs of Ramaprasada only this much has been quoted; not even one whole song, but only that portion of it in which the word "without form" occurs, as if Ramaprasada says on oath : "Everything else that I have said it falsehood; only the portion 'My Tara is without form' is pure truth"; and, as if the following passages were mere raving fantasy or senseless talk, the only sensible statement being that which speaks of the Devi as being "without form".

SONG

"O Mother, how Thou didst dance in battle!
Incomparable is Thy garment,
Loose is Thine hair,
Naked art Thou on Hara's beast.
How Thou didst dance in battle!
Who is that dark Lady?
Her colour is like crushed collyrium,
Her face is like the circle of the autumnal moon,
Her tresses are loosely flowing,
Her body is splashed with blood;
She shines like a freshly-formed cloud streaked with lightning!
O who is that Charmer of mind—that Charmer of mind?
Like a mass of molten lightning is She.
Her beauty shines like gems and rubies.
O who is that Charmer of mind?
With a swaying gait, who comes there?
Her tresses are loose, and She is stirred by wine,
She moves fast in battle,
Seizes those who surround me,
Holds elephants in the hollow of Her hand;
Ah! who is that Dark Lady coming there?
Who is She, young and naked,
And yet devoid of shame ?
She charms the world.
What unseemly conduct for a lady of respectable family!
Her gait is like that of an elephant,
She is intoxicated with wine,
Her tongue is lolling,
Her hair is loose,

The sight of Her makes men and Devas fear Her.
Roaring She crushes Danavas."

O critic! wonderful indeed is the impartiality of your criticism! Ramaprasada during his lifetime was seldom heard to speak of the formless. It was only when, after having worshipped the Devi, whose substance is consciousness in her image of Earth in the dead of the new moon night, he, on the following morning, went to throw that image of the Mother of the world into water, and after having placed the Mother's image on the bank of the Ganges, descended into the water until it reached his waist—it was then that the Mother's son stood before the Mother as "belonging only to the Mother"; then, keeping his eyes fixed on the Mother's image without, he went into Samadhi, having made the Samsara Mudra, and called the Mother within from without. Then immediately the Mother, the treasure of, and dweller in the heart, and subduer of Death, knowing the approaching end of the son's play, appeared all full of smiles in his heart. The fear-dispelling look of the Blissful Devi dispelled the fear of existence. The dance of love of the Dancing Kali opened the door of his heart. His body, tired with the overflowing bliss of love, began to lose all self-control. His eyes, closed with bliss, filled with tears; then it was that, bringing to an end his beloved Sadhana, the Sadhaka sang to his heart's content for the last time in his life to the ringing chords of his heart :

"The black cloud rises in the sky within.
With joy the mind-peacock dances and plays.
The clouds, with rumbling sound, say, "Fear not,"
The soft smile of the bliss of love is like the beauty lightning therein.
Fixed is the Sadhaka's gaze.
From the eyes tears flow incessantly wherewith the thirst and fear of the heart-cataka are soon removed.
After this birth comes the next birth, and then many, many births.
But Ramaprasada says : 'There will be no more births for him in the womb.'"

Notwithstanding his achievement he still hankered for the Mother. In fact, the certain knowledge that "there will be no more birth in the womb" increases such hankering a hundredfold; and then, feeling unbearable pain at the prospect of being separated from the sight of the Mother of the world, the Sadhaka, whose life was in the Mother, again fell at Her feet and, weeping piteously, said :

"Will such a day come, O Tara! a day on which tears will stream from my eyes, when I will cry, 'Tara, Tara, Tara!'
My heart-lotus will be fully blown.
The mind's darkness will be dispelled, and then I shall fall and roll on the earth, and be beside myself, crying, 'Tara!'
I shall forsake an distinction.
My mind's sorrow will be destroyed.
O! hundreds of true Vedas say that my Tara is 'without form'.
Sri Ramaprasada says 'The Mother dwells in an bodies.
O blinded eye! see, the Mother is in darkness the dispeller of darkness.'"

O Tara! when will the day come on which you will be without form? The day on which the heart lotus will be fully blown and the mind's darkness will be dispelled.

Then I shall be beside myself, and falling on the earth, cry, "Tara!" On the day on which I shall forsake all distinctions and my mind's sorrow will be destroyed, on that day hundreds of true Vedas will say, "My Tara is without form," and then only will the Vedic saying, "Tara is without form," become true for me.

On the day on which this form of mine will vanish, on that same day my Tara also will be formless. Tara will not really be without form, but will be so for me. This is what Ramaprasada means to say, because it is the state of possession of form by me which leads to my worship of Her.

On the day on which this form of mine will vanish and I shall merge in Her great liberation aspect, whose substance is consciousness, on that day, as I shall be without form, so my Tara also will be without form. Then will be the due time for the realization of the truth that Tara is without form, according to the teaching of the Veda; then, with the loss of power to perceive my own individuality, I shall also lose the power to perceive the Tarahood (Tara cult) of Tara—that is, the fact that She is possessed of form or individuality. If, therefore, there is any possibility of Tara ever being to me without form, it will be on that day; but, so long as I possess my own individuality, or so long as I am I, my Tara also is undoubtedly Tara, possessed of form and Mother.

Now tell me, is Ramaprasada, called Tara, possessed of form or formless? You want to quote the authority of Ramaprasada, but we are greatly sorry that you do not feel that it will be long before you can understand what Ramaprasada has said. There is another thing which I want to ask you: Is it because you look upon Ramaprasada as your Guru that you quote his words as authority, or because he happened to say something to your liking that you are disposed to quote his authority? or, do you want to draw people to your party without understanding and misunderstanding what Ramaprasada has said? Do you wish to steal the whole of the beginning and end of what Ramaprasada has said, and then to frighten them by a quotation from the middle of a single passage, without citing that which precedes or follows it? If you look upon Ramaprasada as your Guru and follow his teachings, why, out of his thousand sayings, have you quoted only the passage, "Hundreds of true Vedas say my Tara is formless?" From the fact that you have done so, it appears that there is a secret connection of some formless love between you and that which is "without form". Here you have shown yourself to be partial, so that how can you escape? In order to give a judgment as an umpire on any matter one must be careful to observe the strictest neutrality. How can the interest of the public be safe where your actions are guided by selfish motives? You who seek to establish that the Deity is without form! It is a nice question which you have raised; no one objects to it. But the question is, How is it that while out of a thousand songs you have picked out an expression which occurs only once in them, you have yet, out of those thousand songs containing thousands of references to the Deity possessing form, not selected a single one of such references? Of course, there is no doubt that that which possesses form is immensely heavier than that which is without form and is a burden for most people. How can you alone bear the weight of Her whom all the inhabitants of the universe, composed of three worlds, have joined together in bearing for all time? As your body is fine; your mind is fine, and your worship is fine; so, by good fortune the Devata whom you worship is also fine, extremely fine—in fact, destitute of form. The weight of such a Devata is enough for you; but still, in spite or the fact that you find the weight of a Devata possessing form to be unbearable, you have not done well in suppressing the fact of the existence of that unbearable weight. If you could yourself raise it, you ought at least to have pointed out that, whilst Ramaprasada spoke a thousand times of the Devata as possessing form, he only once spoke of the Devata is being formless; but such a saying was not for you and I, or for even Ramaprasada himself. It was for the stage at which the individuality of Ramaprasada vanished, and the relation of worshipper and worshipped was past.

Sri Ramaprasada says: *"The Mother dwells in all bodies. Blinded eyes! see, the Mother is in darkness the dispeller of darkness."* The Mother is present in all things; but it is regrettable that you, whose eyes have been blinded by the darkness of ignorance, do not see Her for want of the sight of knowledge, and it is a matter for great regret that, although the Mother is the dispeller of darkness, you do not see Her in the darkness. It is true that the sun and the moon dispel the darkness of the world, but they cannot dispel the darkness which enshrouds a blind man. *Unfortunately, a blind man differs greatly from those possessing eye-sight. A blind man is himself wanting in eyesight, through the fault of the Karma done by him in previous births. Had it been darkness from without, the sun's rays could have dispelled it. But the darkness inherent in the blind man's eyes is due to the want of vital power; no external cause has brought about this want. It is an internal cause which has induced it in me, and the name of this cause is misfortune. If, now, I can destroy this misfortune by doing such acts as bring good fortune, if, by the grace of Devata, I get back my eyesight, then only I shall first see that the Mother is the destroyer of darkness even in the darkness, and next, being myself freed from all darkness, I shall see the Mother Herself fully. For, just as the Sun cannot be seen unless its power of dispelling darkness is seen, or a lamp cannot be seen unless its light is seen, or the lightning cannot be seen unless its flash is seen; so, despite the fact that the Mother is all Saktis. She cannot be seen unless Her Sakti becomes manifest. She is eternal knowledge and bliss. Who can perceive Her omnipresence without the light of Her knowledge? True, the Mother is the destroyer of darkness, but then I am blind through the fault of my Karma.* This darkness of mine is not from without; it is the inner darkness. The Sadhaka says I need not be afraid on this account, for just as this darkness is within, so are the sun and moon which will illumine it. She rises in the inmost recess of that which is within, so that that which is inner darkness in respect of the outer world is outer darkness in respect to Her who is within the inmost recess of the heart, and darkness flees afar from the fear-dispelling Sakti of Her refulgent rays. *In order, therefore, to obtain the protection of the Mother of the world, whose glances are like infinite millions of suns and moons, we must leave the domain of darkness and attain the lunar region; and if one lives even in the darkness of Patala, the rays of Her mercy make that region shine as though it were that of the moon.* This is why, although you are blind within, you should know that even this "within" is without when compared with the place where She resides. This, too, is why, in spite of his knowledge" that his eyes are blind, Ramaprasada says: "Blind eyes see the Mother. For although you are blind in the dark She is the destroyer of darkness," and the moment his darkness will be destroyed you will see that "the Mother dwells in all bodies". In fact, although Ramaprasada had been in the past a blind Jiva, he was not blind when he said this. It was with reference to the blindness of his past life that he says "blinded eyes". What he sees now elates him with joy, and he gives expression to it when he says: "See the Mother is in darkness, the destroyer of darkness." There is no more fear of darkness. The destroyer of darkness has come. Hence, look while there is yet time, "the Mother dwells in the bodies."

"Will such a day come, O Tara!" This piteous prayer of Ramaprasada's heart is to-day being heard and fulfilled by Tara Herself, who stands before him. Men see that Ramaprasada has to-day brought the Mother to the bank of the Ganges to throw Her away, but the Mother sees that Ramaprasada has to-day brought the Mother to the bank of the Ganges in order that he may throw himself away.

In order to bring the worldly play of the worldly Ramaprasada to an end, in order that She may take up to Her bosom Her most beloved child, and conclude with Daksina the worldly sacrifice of Her devoted son, Daksina Herself has to-day appeared in the visible image. Even through that image, which has been abandoned by means of Mantra, Her inner advent has been revealed. The waves of light of her whose substance is light have mingled with the waves of the Ganges, and with them have swelled the waves of the love of Ramaprasada, who has seen Varanasi in water, on land, and in the heavens. "To him who dies in Kasi," Siva says, "Thou art That. Above my 'Thu art That' is the Queen of Mahesa." "Why shold I live in places of pilgrimage? Many a Gaya, Ganga, and Varanasi I shall see under Syama's feet. What need have I for Kasi? The lotus-feet of Kali are the equal of innumerable places of pilgrimage." These old sayings have to-day become true.

"The day on which tears will stream from my eyes as I will cry, 'Tara, Tara, Tara,'" "Presently I shall be beside myself, and, falling, roll on the earth, crying, 'Tara!'" When such a day truly came, by the grace of the Mother who is the Saviour of the poor, the refulgent light of the black beauty of the cloud-like black Devi, the charmer of Kala, made day and night one and the same. The three worlds sank in the playing waves of that beauty. The dark son of the dark youthful Mother at last reached the shore, whish is the Mother's bosom, after having swum through the ocean of time. The child of Kali, opening the temple of the heart, and bringing therein the Mother from without, shaking the bank of the Ganges with the deep and loud cry of the name of Kali, the conqueror of Kali, and offering his life as an oblation in the Kali Puja on the illuminated new moon night, at last slept in Kali bosom. The worship of Bhavani ended with Ramaprasada's life-play, and he died without having to perform the ceremony in which the image is thrown away. We say: "Oh, the Mother's blessed beloved son! Truly had you learnt how to bid the Mother depart by means of the Samhara Mudra after you had worshipped Her! and blessed art Thou, O Mother Bengal! Truly good teaching hast Thou given to Thy child. A marvellous teaching in the Mahamantra of Mahavadya didst Thou impart to Ramaprasada by the grace of which even that which he earned in the work of throwing away the image became endless, wasteless, and unfailing both in this world and hereafter.

"To-day hundreds of thousands of the poor who walked the road in India enjoy as masters the spiritual wealth of these earnings of Ramaprasada. Victory to Thee, O Mother! Victory to Thy Prasada!"

The Sadhaka will now understand in what way Ramaprasida's Tara was formless. Ramaprasada called Tara formless at a time and on a day when he himself was no longer Ramaprasada. At present it has become very easy to the community of Asuras to call Tara formless by taking up the note which Ramaprasada sounded at the time of his Samadhi in Parabrahma. The very mention of the name of Tara possessing form makes the hearts of Asuras tremble. Their community can find no rest unless Tara becomes formless. Nevertheless, the precedent of Ramaprasada is not acceptable so long as one does not oneself realize the Videha Kaivalya which Ramaprasada attained. Ramaprasada became himself formless immediately upon his calling Tara formless, whilst the more these men cry out, "Without form! Without form!" day and night, the more do their own forms grow. What sort of formlessness is this?

While an effort is being made to prove that Ramaprasada's Tara was without form, and that he did not believe in the Deity possessing form, it is also said that, as if urged by a presentiment of approaching death, he worshipped Kali, and on the next day, at the time of throwing away the image, he was standing in the Ganges with the water reaching to his waist, and was singing the last song of his life, when his Brahmarandhra burst open, and he died.

People, nowadays say that he did not die of any disease, but that excess of emotion caused his death. What a strange conclusion this is of the messenger of Kali! Ramaprasada did not believe in the Deity possessing form, but when he felt the approach of death he worshipped Kali in an image possessing form, and on the next day died while preparing to throw away the worshipped image. If he did not believe in the Deity possessing form, was it though fear of death that he worshipped Kali in the image? If so, critic ought to have understood that, whether during our lifetime we belieue or do not believe in the Deity possessing form, we should so believe at the time of death, since even such a man as Ramaprasada had to believe it then. It was only when Ramaprasada became fully enabled to feel an unembodied presence that he said only once and from his own standpoint: "My Tara is without form." Ah! how charming ! What an incomparable unfailing power does the love of Sadhana proceeding from the heart wield, so that, even when "without form," "Tara is mine"! Despite being without form, my Tara is still "Tara"! It is not the intention of the Sadhaka to say that the embodied character of Tara will be lost in Her unembodied presence. He means : "My embodied Tara will then drown me in the sea of Her unembodied presence. I shall lose my own self, and be completely merged in Hers." Just as a child sleeps in its mother's arms under the fold of her dress, so I shall be lost in the formless liberating womb of my Mother who is possessed of form, and holds the infinite universe within Herself. Beyond this, in his state of Sadhana, he did not perceive this unembodied presence. On the contrary he has distinctly stated that it is impossible for even Yogis (not to speak of himself or common folk) to perceive an unembodied prsence. Referring to that aspect of Devata which is Mantra, Ramaprasada has said :

"Doubtless Kala (death, time) destroys the infinite universe.

But the terrible mouth grasps that Kala.

For this reason Thou art called Kali, O Narayani!

And yet Thou art called the Lady of Kala.
All Jivas meditate on the Guru in the Brahmarandhra,
And Sadasiva is a great Yogi through meditation on the form of Kali.
Truly the fifty letters form the substance of Veda and Agama.
But, it is hard for even a Yogi to contemplate the formless aspect.
Thou hast no form, Aksara is Thy form.
O Thou whose substance is Gunas! Thou has taken forms according to the different Gunas.
Veda says that Kaivalya is attained by worshipping the formless Deity.
To me, this notion seems wrong, and the effect of lightness of intellect.
Prasada says the mind ever seeks the Black Beauty.
Do, as Thou dost wish. Who wants Nirvana?"

At this point the critic opens the chest of his learning and intellect and becomes senseless and restless with brimming joy on hearing the verse: "Veda says that Kaivalya is attained by worshipping the formless Deity." The words, however, "Veda says that Kaivalya is attained by worshipping the formless Deity," are not Ramaprasada's. We have here merely a worthless vociferation of arrogant men wanting in all Sadhana. Ramaprasada has, in fact, protested against it, and said: "To me this notion seems wrong, the effects of lightness of intellect." This portion only contains Ramaprasada's own view. 'To those who say that there can be no liberation without absorption in the formless Deity (why to them alone, to even Her who grants liberation?), Ramaprasada replies with a frown: "Prasada says, the mind ever seeks the Black Beauty. Do as Thou dost wish. Who wants Nirvana?" If Nirvana liberation cannot be attained without a realization of Thy unembodied presence, never mind. What harm if it is not attained? Who wants Nirvana liberation if he gets Thee? "Do as Thou dost wish." Thou mayest or mayest not grant liberation. The mind, however, will not seek anything besides the Black Beauty. Those who eagerly seek their liberation without Her have no claim to Her boundless, infinite, unfathomable, deep, and pure love and devotion. This is what Ramaprasada has clearly said in the following song:

"What need have I for Kasi?
Kali's lotus-feet are the equal of places of pilgrimage innumerable.
When I meditate upon these Feet in the heart-lotus I swim in a sea of bliss.
Just as fire burns a mass of cotton,
So the name of Kali destroys all sins.
A headless man can have no headache.
Men discharge their debt to the forefathers by offering pindas at Gaya.
But it makes me laugh to hear of the performance of Sraddha at Gaya.
For him who has meditated on Kali.
Death at Kasi brings liberation.
True this is Siva's saying,
But at the root of all is devotion,
And liberation is its maid,
What is gained by liberation?
Water mingles with water.
I love to eat sugar,
But it is not good to become it.
In amusement Prasada says,
By the strength of the merciful Devi,
The fourfold fruit falls into the palms of him who contemplates the Devi with dishevelled hair."

Not merely the seeking of Nirvana liberation, but even its attainment, is not desired. He has said: "I love to eat sugar, but it is not good to become it." If by becoming sugar itself I am unable to taste sugar, then why should I become sugar?

Lest it should be replied that this is for the cessation of the sorrows of Samsara, Ramaprasada at once retorts that in the realm in which he lives there is neither Samsara nor sorrow. Let him who is burdened with sorrow seek its cessation. "Why shall we speak of liberation alone? The fourfold fruit falls into the palms of him who contemplates the Devi with dishevelled hair." Only he who has experienced it knows what it is to attain in meditation Her, the mere thought of whom brings unasked the fourfold fruit.

Another passage on which the critics lay stress is the verse: "But it is hard for even a Yogi to contemplate the formless aspect." Ramaprasada has said it is hard to contemplate the formless aspesct. The critic gives high praise to this, and asks: "Can it be doubted that the higher the form of worship, the more difficult it is?" meaning thereby that it was because Ramaprasada belonged to a low order of worshippers that he found himself in such a plight. The matter, however, is not one of insinuation only. The critics plainly say: "It is a pity that Ramaprasada did not take the right path (worship of the Devata without form) from the very beginning. Had he in his Sadhana worked along this path from the very beginning, we cannot say what depths he might not have attained" (as the critic has done). Ah! how wonderful! The beauty of the temple of formlessness is as great as the splendour of the formless steps which lead to it! But how could Ramaprasada have had such good fortune? When he came to this Samsara, the mine whence this gem has come had not yet been discovered. O critic! can you for a single moment shake off your heinous and hellish malicious propensity and sit still ? If so, I have one or two important questions to ask you. Ramaprasada has said: "But it is hard for even a Yogi to contemplate the formless aspect." What does he mean when he says this, and to what class of worshippers does he refer? Are you able to understand it? The havoc you have made of Ramaprasada's song surpasses description. We shall demonstrate in detail that in the sphere of religion the preaching of a doctrine which it is not in our competence to practise is nothing but a form of covert robbery.

"All Jivas meditate on the Guru in the Brahmarandhra,
And Sadasiva is a great Yogi through meditation on the form of Kali.
Truly the fifty letters form the substance of Veda and Agama,
But it is hard for even a Yogi to contemplate the formless aspect. Thou hast no form, Aksara is Thy form.
O Thou whose substance is the Gunas! Thou hast taken forms according to different Gunas."

Have you understood the meaning of the above ? If you had, you would not have made such a mess of it. *"All Jivas meditate on the Guru in the Brahmarandhra. And Sadasiva is a great Yogi by meditation on the form of Kali."* In order to understand this, it is necessary to become initiated and instructed according to Sastra by a Guru. "Truly the fifty letters form the substance of Veda and Agama, but it is hard for even a Yogi to contemplate the formless aspect." It will be many ages before you can understand the "but" between these two hemistiches. This formlessness is not the unsightly misshapen formlessness of the nineteenth century. It is the formless aspect. This much is the Sutra. In the Vrti on this Satra the poet says: "Thou hast no form. Aksara is Thy form"; and he further makes the comment: "O Thou whose substance is the Gunas! Thou hast forms according to the different Gunas." This deep super-worldly truth cannot be understood without special power acquired by Sadhana. It is extremely ridiculous for you, uninitiated as you are, to try to pass judgment on the play of Mantrasakti. It is just as though a child in the womb were to make effort to fight a battle!

O critic! had you been initiated according to the Sastra, instead of being an "educated" man of the nineteenth century, we might have found a cure for your error, but as matters stand, things must remain as they are. It is the command issuing from the fair mouth of Visvanatha Himself that this truth must not be revealed to those who are not competent to receive it. Hence, although Ramaprasada's song is in the form or a Sutra, we cannot scatter abroad its Vrti, Bhasya, and Tika in the market, the public bathing-place, and the fields. This much, however, we tell you: Why do you make yourself ridiculous in the world of Sadhakas, and bring ruin on the ignorant community by interfering (though you have no competence for Sadhana) in matters which can be understood by Sadhana alone, and which, without Sadhana, cannot be realized by purely intellectual effort, however stronous it be ?

Ramaprasada was a seeker of the supreme object, and the critic seeks his selfish ends. The one is nectar, and the other poison; the one is heaven, and the other hell. How dare you desire to mix the two together! Covertly you have expressed your regret. "If only Ramaprasada in his Sadhana had worked along the right path from the very beginning!" Oh the arrogance of it befitting an Asura! Is it because you have seen your own face in the mirror that you have come to think that Ramaprasada was a Jiva from his birth blind, uninitiated, puzzled out of his wits, straying in a wrong path, and devoid of knowledge of the Sastra? Being a trader in Ramaprasada's name, and partaker of the leavings of his food, how dare you presume to show Ramaprasada the right path of Sadhana? You are seeking a means of livelihood for yourself in the Samsara. Continue to seek that. Why trespass on Sadhana lying hidden in the womb of Sastra? You have been attacked with the disease of formlessness; you may take a leap into the air; but why such braggadocio on your part, since Ramaprasada himself was not so diseased? The end of your Sadhana and Bhajana is malice against the Deity with form; but the end of Ramaprasada's Sadhana and Bhajana was not malice against the Formless. But why should we mention Ramaprasada alone? No Sadhaka can have such a motive. It is precisely because Sadhakas understand formlessness that they say that it is impossible to perform Sadhana or Bhajana of the Formless. But those, who have on merely hearing the name of the Formless thought it to be a Delhi Laddu (a fabulous form of sweet-meat of Delhi, tempting in appearance, disappointing when eaten), cry out for worship of the Formless with flowers growing in the sky. For this reason, Sruti itself has said: "Those who say that they know Brahman, to them it is unknown; and those who say that they have not been able to know Brahman, to them it is well known." Brahman is undefinable, because its real aspect cannot be given any particular definition. In fact, it is because the name of the Deity possessing form does not strike such terror in the heart of Brahman as it does in those of the community who are the standard-bearers of the Formless Brahman that worshippers of the Deity possessing form can entertain no malice against the Formless. However that may be, whether Ramaprasada was a worshipper of the Formless or of the Deity possessing form, we have no desire to hear from the mouth of a dealer in ginger information about ships.

Ramaprasada was not an African, European, or American. His life's play began and ended in Bengal. We are his neighbours. If men, whether at home or abroad, want to hear of him, they must come to us for it. We shall never go to anybody else to learn about him. The chief part of Ramaprasada's Sadhana did not consist of singing in bands to the accompaniment of musical instruments, as is the case with the weekly-praying community. He sank into the depths of the ocean of Sadhana, and it was only at intervals of rest from Sadhana performed in fixed Asanas that he was now and then moved by the breeze of emotion to sing his songs. To-day the miserable plight of the band of critics in due to their having fallen into the waves of this ocean in which they helplessly struggle. Proofs of Ramaprasada's Savasadhana, Citasadhana, Saktisadhana, rosary of Mahasankha, Bilvamula, and Pancamunda, and other Asanas, we still possess. The community of Sadhakas is still resounding with the deep trumpet sound echoing from the sphere of spiritual competence in which Ramaprasada moved, and of the truth for which he bore a madly impassioned love. If outsiders could realize this truth by the mere hearing of one or two sinple songs, then thousands of critics could have become Ramaprasada in a single day. Guru was his guide, Sastra itelf was his lamp, the path of Sadhana was the path he followed, and the Cintamani region of the Mother of the world was that to which it led. As in every other work, so in songs also he followed the command of Siva, and took the name of Siva. Can one who does not follow the command of Siva in practice presume to anything of authority in the name of Siva? Not to believe Siva, not to believe in Sastra, not to believe in Guru, not to believe in Sadhana, and not to believe in the Devata who is the object of Sadhana, but to believe in Ramaprasada and his songs set to music! not to believe in Devata, and yet to be mortally afraid of Her as if She were some wandering spirit; to cut the root, and then to pour water on it—such was not the art which Ramaprasada had learnt. It was because Ramaprasada served the Sastra with bowed head and worked according to its dictates that the superworldly Sakti of Siddhi of which the Sastra speaks attended him constantly.

In another song Ramaprasada says:

"O mind! you are still labouring under this terror
You do not clearly realize what Kali is.
Alhough you know, why do you, O mind! seem not to know that the univcerse, consisting of three worlds, is the Mother's image ?
And you want to worship Her by building images of clay!
The Mother who decks the three worlds with measureless gems and gold.
Her you want to deck with worthless tinsel ornaments!—the Mother who feeds the world with all kinds of food.
With what face do you think to teed Her on Atapa rice and soaked peas?"

And so on.

Error is taking a thing to be that which it is not. False knowledge or mistake is want of true knowledge. To mistake is to understand a thing to be what it is not. Mistake is only another name for want of true knowledge. Like darkness at sunrise, false knowledge flies of itself at the dawning of true knowledge.

It is universally well known that a mistake lasts only so long as true understanding is not had, and that when it appears there is an end of the mistake; but he who says, "O mind, you are still labouring under this error," understands that it is an error of his mind. Why, then, does he express the regret that he is still labouring under the error? An error ends the instant we discover it. But here, although he says that his mind clearly knows it to be an error, he yet, at the same time, regrets that the error still exists. Let the critic now understand what sort of an error it is. Unlike you and me, Ramaprasada did not jeer at others for worshipping images. Before warning outsiders he warned the person within, and addressing his own mind said : "O mind! you are still labouring under this error." Had it been you or me, the utmost that we could perhaps have done would have been to say, "O Brother! You are still labouring under this error," meaning thereby that "I am free from it, so that I am a much greater man than you are." High-souled Digambara, on whom the merciful Devi showered Her supreme mercy, touched the root of the matter when He calmly and solemnly said ; "In delusion is my place." But in the first stage of sadhana, Ramaprasada who could not then touch the rost and master the stafe of sadhana and solemn truth, said with an impatient and restless heart, "O mind! you are still labouring under this error." Ramaprasada is eager and restless to drive away the delusion which Digambara carefully cherishes in the inmost recess of his mind, and by doing so feels the bliss of the play of the Mother or the world. This restlessness on the part of Ramarasada is merely the effect of the immaturity of his Sadhana. Because he was at one time thus restless, we must not think of him as being a worthless man; for, where there is possiblilty of rising, there is also the possibility of a fall, as the reverse also is the case. The very mention of Ramaprasada's name throws some people into a fenzy of sentiment. They think that he was a born Yogi who had attained Siddhi in a previous birth, and consider him to be all in all in the realm of Sadhakas; but was are not of this opinion. For we first hear what he has to say from his own mouth (in his songs), then ascertain its trustworthiness by comparison with the account of his Sadhana as known to the community of Sadhakas, and finally test is carefully on the touchstone of the Sastra. If even a much greater man than Ramaprasada says what is opposed to the Sastra, we at once discard it as if it were the worlds of a madman; for millions of Ramaprasadas do not count for even so much as the most insignificant insects, if the command of the Sastra (by the grace of which Ramaprasada is an authority) is contravened. We shall show that the song above quoted was composed by Ramaprasada in a very immature state of Sadhana. We must first understand that at the time when Ramaprasada composed this song he had passed the first and entered the middle, and not the last, stage in the domain of knowledge, and had only just entered the higher domain of Sadhana. It was because he wanted to unite Sadhana with Jnana (knowledge), only without reference to Bhakti (devotion), that he was led into inconsistency.

"Although knowing, why do you, O mind! seem not to know that the Universe, consisting of three worlds, is the Mother's image?" The idea expressed in this passage belongs wholly to the realm of Jnana (knowledge); but the verse, "You want to worship Her by moulding images of clay," reveals a state of mental restlessness so far as Sadhana is concerned. If everything in the three worlds in the Mother's image, then who can say that an image built of clay is not the Mother's image? If from the point of view of Jnana (knowledge) the Universe, consisting of three worlds, is considered the Mother's image, then we must admit, with bowed heads, that an earthen image also is Her image. In short, we must not think that Ramaprasada, in contravention of the command of Sastra, is asking people to abstain from moulding images of clay. As a matter of fact, he is simply voicing his sorrow that, *"although the Mother is omnipresent in the three worlds, I have to-day to worship Her in single form in an earthen image, because I cannot see Her in Her Universe-pervading aspect."* And what Sadhaka does not sing the same song of sorrow until he attains the final stage of Sadhana proceeding Siddhi? It is in order to remove this sorrow that it is necessary to worship Her, otherwise, why should one worship Her if from the very outset the sorrow ceases, and the Mother is realized as existing throughout the Universe? It is hardly necessary to point out what little spiritual competence such people possess as actually see earth instead of the world-pervading Mother, and yet, taking their cue from Ramaprasada, say : "O mind! you are still labouring under this error. You want to adorn with worthless tinsel ornaments the Mother who Herself decks the world with countless gems and gold." This, again, is an expression which merely indicates an unfulfilled aspiration in the realm of devotion. It is foolhardiness on your part to want to adorn with tinsel ornaments the Mother, the Rajarajesvari of the infinite Universe, who adorns the world with countless gold and jewels! From this it does not follow that the Mother cannot be adorned or that the Mother does not adorn herself; on the contrary, it proves that the Mother can be very well adorned, if one has the power to adorn Her. She is the source of all beauty in the three worlds, so that it is the hight of presumption to bring tinsel ornaments, worthless as grass, near Her fair body. It is difficult to restrain one's laughter at even the thought of putting tinsel ornaments on the fair body of Her before whose feet the countless stores of jewels of even innumerable Kuberas disappear as does the light of a lamp before the sun. It is because of the pain of the thought of this irremediable deficiency that Ramaprasada has said : "Ah! that Mother you wish to adorn with worthless tinsel ornaments!" Why, despite of this, Sastra has prescribed that She shall be adorned, we shall show later. Here we say this much, that a person who proceeds to perform Sadhana is bound to satisfy his heart's desire by adorning the Mother. It is the duty of all Sadhakas, male and female. When the heart is immersed in the depths of Sadhana, that which these depths are overpowers, according to a law or Nature, the Brahmatattva of the Mother of the world. To conquer that unconquered power of the Sadhana, even She Herself, who is unconquerable, often feigns Herself to be incompetent.

Sinking in the sweetness of the Creatrix's play of love for Her devotees, Dasarathi, great depicter of sentiment, has, in picturing the love of the Mother or the world, well displayed this in his poem entitled Agamani. When, for the sake of the Sadhana, which was the Durgapuja festival of the Prince of devotees, the Mountain-King, his Daughter appeared as the Destroyer of

Mahisa, and stood in the courtyard in front of his Mandapa on the evening of the sixth lunar day; when Menaka his Queen, whose life was in Uma, ran out with joy to welcome Her at the report of Her coming; and when startled and made afraid by the sight of Her martial appearance, the great Sadhika of the Daughter lost herself at view or this other form—then, on her, Mother Mahamaya, the daughter of old, cast Maya and assumed a form of surpassing beauty.

SONG

"She appeared as Gauri, the Two-armed daughter or Mountain, Mother or Ganesa.
Daughter of the Mountain-King, with the graceful gait of an elephant.
Spouse of Asutosa, with two little children, held on Her two hips.
Chandi appeared as though surrounded by moons.
The beauty of the moon-faced Uma surpasses that of a million moons.
Ten moons shone on the nails of the Mother's feet.
Seeing this, the moon in the sky pales through shame.
Yet, can She be compared to the moon; She at whose feet the moons roll?
In Autumn, in the Himalayas, it was like a fair of autumnal moons.
In receiving the moon-faced Uma, the Queen took, as it were, the moon in her hand.
Behind Uma's family of moons the moon in the sky was concealed.
With Her moonlike mouth the moon-faced Devi called out, 'Mother!'
The queen replied: Is it you, O Durga! the Dispeller of sorrows?
With weeping, O Tara, Mother! I have lost the pupils (Tara) of my eyes.
O Uma! to what a plight have I come since last I bid farewell to Thee!
O Mother! my body remains in the Himalayas and my life in Kailasa. (Now in Tibet, China)
In Thy absence I lie on the earth as one who is dead.
To-day Thou hast brought life to my body, and with it speech.
O Mother! how is it that Thou dost not remember that Thou hast a mother?
If Thy mother dies sorrowing for Thee, Thou wilt incur the sin of killing Thy mother.
Being sonless, what refuge have I but in my Daughter?
O Brahmamayi! all my hope is placed on Thee.
Old age comes upon me day by day, and at any moment I may die.
O Tara! wilt thou not seek me when my strength is gone?
What Thou doest, O Saviour from existence! make me afraid,
Lest, O Mother! when I send for Thee at the hour of death Thou shouldst refuse to come.
At these words of the Queen, the Queen of Siva said in sorrow :
'When did you, O Mother! seek me? Whose father is a King and whose Mother is a Queen.
What if Her husband has, perchance, become a Sannyasi?
The bitter words of women kill me with shame.
We hear them say Thou art a King's daughter, but has Thou no Mother?
Father is of stone and so are you, O Mother!
But I cannot conquer my love for you, and so I have come or My own accord.'
The Queen replied: 'O Lady of Isana! true it is that I am stone,
And, O Mother! for Her whose daughter Thou art, it was best to be of stone.'
Saying this the Spouse of mountain greatly wept, and in plaintive words again addressed her Daughter:
As the motionless mountain is My husband, how can I get news of you?

O gracious Devi! I pray Thee forgive my offence on that account.

Many are the people, O Uma! who before me call Thee miserable, and as I hear them my mind burns with fire.

They say to me, O Queen! your Dau-ghter, a tendril of gold, has become pale.

Destroyer of Tripura lives by begging.

Beloved Uma is my only treasure, the treasure of worship.

I want to keep my Son-in-law in my house, but Trilochana is not willing that I should do so.

Then archly and with pride Durga said to Menaka,

Who has told you of your Son-in-law's distress?

My Husband is the Creator and Destroyer, the Lord of the three worlds.

Rather is it you, O Mother! who are a poor man's wife, but I am a Queen.

My Lord is the Lord of Kasi, and no one can describe Him.

O Mother! in the world it is by My Husband's riches that people become rich.

Whoever with devotion begs of My Husband; to Him does Trilochana give the wealth of liberation at a glance.

He is in want of nothing; but such is His nature that He yet behaves like some poor helpless man.

He who grasps the meaning of this is filled with feeling, and is saved from the cares of existence.

Will your riches make your Daughter and Son-in-law rich?

Do you want to give riches to Her who holds the Universe in Her womb?

Can He be poor in whose house your Daughter lives?

As Annapurna I give food to the world,

And the Ocean, Kubera and others guard the wealth of Siva.

How great, O Mother! must have been the religious merit you have earned.

That you were able to give your Daughter to Him!

Such is the power of My Husband that I can make you Indrani,

I am such a Daughter of yours as is equal to ten sons.

It is out of jealousy that neighbours do not speak to you of happiness,

But wound you, O Mother! by speaking of sorrow.

The Queen said: 'O Brahmamayi! explain this to me.

If Thou hast so much wealth, where is the sign of it?

O Sankari! does not Siva's heart yearn to adorn Thee?

Why has not my Son-in-law given Thee jewelled ornaments?

Of what use is wealth if the body of Uma-moon is unadorned?

Poorly dressed and on foot Thou hast come. This is what makes me doubtful (of your wealth).

Playfully and with smiles Uma replies to Menaka:

'O Mother! Trilochana cannot bear to see Me with ornaments,

For he says, What ornament is there in this world which can adorn Thee?

Tarini, Thou art My crest-gem. Do gems become Thee?

Will the moon look bright if gems are placed on it?

My simple dress even charms Asutosa's mind,

And what Pancanana a desires that I do.

If this were not so, innumerable and priceless jewels would lie in the dust before Me.'

The Queen said: 'Why should not ornaments become Thee?

Ivory, when set in gold, becomes more beautiful.

To-day I shall bring all kinds of jewels and see with my own eyes

Whether, O Isani! they become Thee or not.'
Then in joy of love the Queen of Mountain brought jewelled ornaments,
And put them with care on Uma-jewel.
Never, however, can ornaments look well on Uma's body;
She became like the moon in the grasp of Rahu.
In grief the Queen became, as it were, dead, and stopped the maids,
Saying: 'Do not bring worthless ornaments any more,
And quickly take off those which I have already put on Uma.
Let me see the unadorned body of the Mother.
They do not become Thee, O Mother Sankari! Ornaments do not become Thee.
What Providence is it which has made Thee, O Mother! Spouse of Hara?
How beautiful Thou art, O Tara! O Tara, with face like the autumnal moon,
I have, O Mother! given the moon the name of Tara as I lost the Tara's (pupils) of my eyes.
This beauty charms Hara's mind, and destroys its darkness.
Is this the reason, O Mother Uma! why the Three-eyed Deva does not allow Thee to be ever out of His sight?"

So long as the desire to adorn Her is not done away with in this manner, the effort will not be successful; this is why Sastra has made provision for Her adornment. On that day on which She lees that I am tired out, discomforted, and put to shame in my efforts to adorn Her, the merciful Tripurasundari will, in order to end this trouble of Her son, adorn Herself with Her own beauty, and of Her own accord take Her seat on the throne of my heart. On the day on which when going to adorn the Mother with my ornaments, I shall-myself be adorned with Her ornaments, on that day, my yearning to adorn Her will end for good and all. Then I shall throw up my arms in joy and call out to the world to see how, although all efforts to adorn the Mother fail, he who makes the efforts is himself adorned by virtue of the religious merit he thereby acquires. Ramaprasada has also told us what sort of an eye is required to be able to perceive the beauty and sweetness of that adornment. We shall try elsewhere to make this clear. Here we would say that, whether it suits the Mother or not, I shall adorn the Mother if my own condition requires it, for the Mother is as much my Mother as She is the Mother of Brahma, Visnu, and Mahesvara. The Mother's mother, Menaka, proceeded to adorn the Mother because it suited her to do so, irrespective as to whether it suited Uma or not. But because Menaka thought the ornaments which were suitable for her to be also suitable for the Mother, the Mother refused to be adorned with her ornaments (vanity), and stood forth adorned with such ornaments only as properly belonged to the Mother. And then the divine beauty of Menaka sank in the sea of the indescribable beauty of Brahmamayi Uma. Then, throwing off the ornaments, consisting of the darkness of the vanity of individual existence, Menaka herself shone with the light of the Sun of the sole existence of the Mother of the world, and seeing at once the self-Iuminous true aspect of the Devi, which is consciousness, cried out: "Do not bring worthless ornaments any more, and take off quickly those which I have already put on Uma. Let me see the unadorned body of the Mother." When, in order to satisfy the yearning and effort of Her Mother, the perfect grace of existence, consciousness, and bliss flowed in streams from the fair face to the fair feet of the Mother, all other adornments appeared as nothing before that supreme beauty. When thus her yearning was satisfied, Menaka eagerly said: "Let me see the Mother's unadorned body," for the Daughter, although a Daughter in the aspect. She had assumed for play, was then Perfect and Eternal Brahman in its aspect, as the Supreme Unity.

It was the upward flowing current of his spiritual feeling which pained Ramaprasada at the absence of materials suitable for the satisfaction of that yearning, and led him to say: "Ah you want to adorn Her with worthless tinsel ornaments." This does not mean that "the Mother need not be adorned." The burden of the song of his sorrow was that he had not ornaments suitable for the adornment of the Mother. This must be so; for is there any such luckless son in the world as yearns to call the Mother Mother and yet has no desire to adorn Her?

"The Mother who feeds the world with all kinds of food. With what face do you want to feed Her on Atapa rice and soaked peas?"

He who can adorn others can also be adorned himself. He who can feed others can also be fed himself. He who desires to adorn others may also desire to be adorned himself. He who desires to feed others may also have the wish to eat himself. Either say at once that the Devi neither adorns others nor is adorned Herself, neither feeds others nor eats Herself; or say that She both adorns others and is adorned Herself; both feeds others and Herself eats. Even if She is not, according to you, Herself adorned in Her aspect with form, yet in the formless aspect at least, as you understand and speak of it, She appears undoubtedly to adorn others. If so, how do you escape from the difficulty? All Sastras and all people agree that the Formless aspect is eternally attributeless, and that it is impossible for that attributeless aspect to have the desire (which is itself an attribute) to adorn the world; but, then, such is the virtue of the nine teenth century that nowadays we frequently hear of a Formless Deity with attributes. We, however, understand this attribute to be an attribute of the worshippers of the Formless Deity instead of being really an attribute of the Formless Deity; for to admit the presence of an attribute in the Attributeless Brahman is tantamount to cutting flowers from a garden in the air. Those who speak of Brahman as perfectly devoid of attributes admit, in order to account for the universe which is made of attributes, the separate existence of Maya, composed of the three Gunas or attributes. Owing to their not being able to bear the weight of the deep and solemn mental effort which is necessary for the admission of the separate existence of Maya, they are placed in the following dilemmas: If, on the one hand, they do not admit the separate existence of Maya; on the other, they see that in the denial of all connection of the world with the Formless Brahman it is impossible to call Him "Merciful Father." If, on the one hand, It is addressed with attributes, shame will make it difficult for them to slow their faces to worshippers of the Deity in His aspect with form, for in order to possess attributes it is necessary to possess form; consequently, they have denied perfect attributeness (that part of it which necessitates the possession of form) and present to view a queer sort of Brahman, half of which is with attributes and the other attributeless. Formless, yet with attributes; with attributes, yet formless. This Brahman of theirs is called "existence, consciousness, and bliss," after the Sastra; "Merciful Father," after the Bible; "Creator" (Karta) and "Lord" (Isvara), after the Koran; and the "Formless One," through the malice which non-Aryas bear against Aryas; and He is also called "full of love" at times for the attainment of their selfish ends. Because they will not allow their Brahman to be identified with thc Devata whom Aryas worship, it has (despite its being, in fact, above name and form) name, though not form, otherwise how can. It be constantly addressed with the exclamation "O!"? However that may be, even if this newly discovered Formless Brahman without attributes suits their purpose, we are ourselves in no wise bound to admit the existence of this novel appearance. We care very little for the Attributeless Brahman if He does not appear with form, and much less do we like this Formless One with attributes.

Who says that She who can feed others, as She can adorn others, cannot or will not Herself eat? If the wifl of Her who is will itself eternally exists, that will has as much relation to feeding as to eating. If you say that it is impossible for Her to eat, we shall say that it is also impossible for Her to feed. If you admit the possibility of feeding, why should you not admit the possibility of eating? You may say She feeds the world, but who will feed Her? For you may argue that it is impossible to give food to Her who gives food to the infinite universe. To those whom a knowledge of words has robbed of their sense and who cannot understand the truth, these words appear very sweet and as the final and essential truth; for their mind is naturally unwilling to disturb the state of self-intoxication which these delusive words produce in them.

"The Mother who feeds the world with all kinds of food,
With what face do you want to feed Her on Atapa rice and soaked peas?"

Can anything be said after this? Here, once for all, is the most final decision which the matter admits of! For these people think (in consonance with their mental trend) that it is utterly false that She eats or will eat, the only essential truth being that She feeds!

If the Mother cannot be fed simply because She feeds the world, the reason for such inability is that if I want to feed Her She would demand repayment by me for all the food which She supplies to the world, for you ask yourself how much She who feeds the world can Herself eat. I say She may feed the world as much as She likes. What have I to do with that? I am bound to give Her only what She gives me to eat.

My gratification will be in giving to Her the enjoyment with which She has provided me and then retiring. I am not here to make payment of all Her dues. My responsibility is to pay Her only such dues as I owe Her. She is Brahman only so long as I am Jiva. She is Mother only so long as I am son. She is a Devata only so long as I am a man, and my worship of Her lasts only so long as I am "I." My worship of Her will be at an end the very day on which my "I-ness" will be at an end, or my individuality will disappear the very day on which my worship of Her will come to a close. So long as I shall have to eat Atapa rice & and soaked peas, what justification have I for eating them without offering them to Her?

Although She is the Mother of the world, She is also my Mother. Although She is Bhagavan of the Universe, She is also my Lord. "The food which I shall eat, even that food I must offer to Pitrs and Devas." What I shall eat even that my Istadevata will partake of before me. Had She been capable of taking offence like you and I because the food consisted of "Atapa rice and soaked peas," would She have been worshipped by the three worlds as their Mother, merciful, kind to the poor, Protectress of the helpless, easily attainable by devotion and loving to devotees? Had not Sri Krsna thrown away the food laid out by Rukmani Herself (She who was full of supreme love and Mahalaksmi), and hurried to Dvaitavana from Dvaraka in order to eat the remnant of herb in the cooking-pot left over after Draupadi's meal (when that virtuous woman-friend of His, frightened at the prospect of being cursed by a Brahmana, sought His protection), would He have been called throughout the three worlds by the glorious name of "Friend of Pandavas"? Had not Bhagavan, in spite of His being the Master of infinite universes and Lord of Vaikuntha, assumed the form of young Gopala on being moved thereto by the great devotion of Prahlada, and taken with His own hand the plate of poisoned food from the hand of Prahlada, who was grieved to give it to him; and had He not put that food with the fingers of His own lotus-hand into His fair mouth, which is wont to drink nectar given by Brahma and other Devas, would He have been known by the beloved title of "Hari of Prahlada," in spite of His being the Hari of the world? Had He not joyously taken in the horrow of His hand and grain of rice given by the wife (a devoted Sadhika) of the poor and destitute Brahmana Sudama and tasted their sweetness, greater than the sweetness of nectar, singing the greatness of love, would anybody in this world have called Him Friend of the Poor and Merciful Bhagvan? Had not the Providence who dispenses the four-fold fruit to Jiva considered sweet the fruits half-eaten by herd-boys, would the sweetness of the name "The joy of Nanda" have been so much greater than that of "Sacchindananda"? Had not the Mother, the Genetrix of Brahma and other Devas, left Her bejewelled throne in the luminously resplendent region of Kailasa and gone to the thatched hut of Kalaketu, and hunter's son, illuminating the house and the surrounding woods with the light of Her beauty; had She not proved the fitness of Her name "Candi" by giving the Candala's son a place on the fair lap which is ever sought by Guha and Gajanana; if Annapurna, Charmer of the mind of Kala, had not blessed Kalaketu by feeding him from the breast which even Brahma and other Devas hardly gain, and eaten the food of a Candala; had the dispeller of Kalaketu's fear of death shrunk from becoming a hunter's mother—would the distressed Jivas of the world to-day have wept and cried, "Mother"? Had not the Mother, the Devata whom Suratha and Samadhi sought in Sadhana gratified the two Sadhakas by accepting, in the woods on the bank of a river, their worship with fruits and roots and offerings of blood issuing from their pierced hearts, wold Sadhakas have staked their lives in their determination to perform Sadhana of the Mother? Both Sastra and report say that Maharaja Suratha and Samadhi the Vaisya King, whose life was itself a great Samadhi, afer establishing the Mother in an earthen image daily for three years, inflicted cuts upon their breasts with swords, and with the blood issuing therefrom made offering in the great worship, that by such intense devotion they might speedily get sight of Her.

This puts me in mind of something. The cutting of his own breast by a son in the worship of the Mother cannot be a favour of the Mother. And why being Mother should She be so cruel? In my opinion, however, Suratha and Samadhi did not cut themselves to their hearts in order that by satisfying Her with such a sacrifice the Mother might appear before them. They had heard from their Gurudeva, Maharsi, Medhasa, that the Mother dwelt and played in the hearts of devotees. Hence they took the terrible determination "to see Her by bringing Her out from their hearts by importuning, if not by satisfying, Her." And with such intention they inflicted sword-cuts upon themselves. Otherwise, what was the necessity for so intense a form of devotion? People may call the blood which issued from their hearts their heart's blood, but I say that it was not merely the blood of the heart, but also attachment. And because this was so, blood flowed from the hearts of the Mother's devotees, brimming with love for the Mother. The moment such hearts were pierced, streams of love flowed copiously from them. But that love is transparent, fair, pure, unsoiled, thick, deep, and milk-white. How, then, did it become blood-red? How can I tell you? O devotee! you alone can say whence came that blood. To me it seems that the Mother who adorns the throne of the Isle of Gems in the Sea of Milk lay happily in that sea, which is the devotee's heart, so that all blows which fell on it fell on the sacred feet of the Devi, who is so loving to Her devotees. Then, by the waves thus raised, the bright red paint on the lotus-feet of the Mother of the world, which Sadananda had lovingly applied with his own hand, was washed off, and, mixing with the deep attachment of the devotee's heart, appeared as blood to the view of men. Otherwise, when the devotee had already offered his body, senses, heart, Atma, and all he possessed at Her feet, what was the necessity of re-offering that heart again and again to satisfy Her? The sea, despite its depth, is full of waves. Similarly, not with standing that love is ever deep, it is constantly restless. Such restlessness is its natural characteristic. To Him whom I love with all my heart, and to whose feet I have offered my all, to Him, nevertheless, I desire to offer it again and again, ten times every half an hour.

I know not whether it is a quality of love or of its object, whether of the devotee or of the beauteous feet of the Mother. But it is a fact, that as often as Suratha and Samadhi, urged by such restlessness, struck their hearts, so often did the Mother of the world move Her feet to let them know that She was awake, and gave clear evidence thereof in ripples of blood raised thereby. At last, fearing lest Mahesvara should take it to heart were all the dye so lovingly and carefully applied by Him washed off (lest Siva's words should prove false by the pain caused to the heart of the, devoted Sadhakas were their constant offering of attachment to Her spurned and rejected), the Daughter of mountain left that comfortable couch and showed Herself to the Sadhaka by awaking, as one who is consciousness, in the earthen image, the beauty of which gave joy to their eyes. She showed Herself in a manner as if She knew nothing of all that had happened theretofore. Her heavy and indolent eyes, like those of one who has suddenly awakened from sleep, were stirred by a Mother's love, soothing the hearts of the devotees by shedding upon them the nectar of Her serene regard; and smiling softly with Her ruddy lips, She said to Suratha, "Maharaja, take what you like," and to the Vaisya also, "Gladdener of Kula (Kulanandana), take what you like." Ah, how sweet! The expression "Gladdener of Kula" in the mouth of the Mother was no mere word of address. It showed that the gate of Her unbounded love was open. The Mother charms with such sweet and soft address those who seek Her by becoming Hers only. Maharaja Suratha was an interested Sadhaka. In spite of having been robbed and driven away by sons and relations, the bitter thirst of his mind for enjoyment of worldly things was not satisfied, so that he worshipped the Mother in order to regain his lost kingdom. This was why the Mother who dwells in all hearts addressed the Prince as Maharaja. As for the Vaisya, his keen dispassion, which had consumed his worldly desires to their very roots, was not to be satisfied so long as he did not obtain the Mother, the Mahamaya, who is the centre of all this Maya. This was why the Mother very fondly and very affectionately used the title of "Gladdener of Kula" in addressing this son of Hers who had lost the Mother. Just as a worldly mother affectionately calls her son "support of his Kula (race), or ornament of his Kula (race)," if he be great and glorious; so the Mother, in spite of Her being above the world, was, as it were, over-powered by Her Maternal affection, and called the Vaisya "Gladdener of Kula". O Mother, Thou hast none in Thy Kula (race), how, then, could he become gladdener of Kula to Thee? Perhaps it is because Thou hast appeared as Mother that Thy attachment to Kula has so greatly increased. That Thou hast none above Thee in Thy Kula (race) is no reason why Thou shouldst not have descendants. If really Thou hast no descendants in Thy Kula, then who are we? Whether Thou hast a Kula or not, Thou art the root of Kula, Kulakundalini Herself. The Kula path, O Mother! is for him who follows Thy path. My desires for Kula have been fully gratified. Now, O Mother! take me out of Kula into Thy arms, so that sitting at the root of Kula I may penetrate into its mysteries. Let the Kulakula sound of the river of existence cease for ever. O Mother! it was because Samadhi, Thy son immersed in Samadhi, gave lustre to this Kula by passing beyong the two Kulas of this river that Thou didst give him the endearing title of "Gladdener of Kula". Blessed were your devotees, Suratha and Samadhi! How shall we, Jivas of the Kali age, penetrate the deep mystery of the offering of sacrifice by you? By you alone was it offered, and by the Mother alone was its meaning understood. O Sadhaka of the embodied Deity! be you interested or disinterested in your Sadhana, inquire now of Suratha and Samadhi what has to be done in order to directly perceive the appearance of the Mother in an outer image. The worship in which men like Suratha and Samadhi wounded their breasts with their own hands in order that they might see the Mother of the world in an outer image—that worship is called idolatry to-day in the Kali age by the community of infidels themselves, confused by the "learning and science" of the nineteenth century. How absurd it is to say that Maharajadhirajendra Suratha, the paramount Monarch of this earth, with its oceans, and high-souled Samadhi, whose heart was under the sway of intense dispassion, and lighted by the fire of spiritual knowledge, rent their hearts and made streams of blood flow therefrom in the course of a play with a mere doll. Such criticism against the Savarnika Manu is nothing but a clear sign of the influence of the Kali age. However that may be, to Her who accepted even heart's blood as sacrifice from Suratha and Samadhi in order to uphold the honour of the worlds of Sastra told by Herself, "Atapa rice and soaked peas" cannot be unacceptable; and it is because they are not unacceptable to Her that the Sadhaka has with simplicity said:

"O Mother! in the Devaloka Devas worship Thee daily with nectar. O Jagadisvari! rulers of the earth worship Thee with delicious food. But, O Mother! Thou canst not for that reason reject my offering of leaves, flowers, fruits, and water. O Mother! does fire refuse to accept blades of grass because in the sacrificial pit fire is worshipped with firewood along with ghee?" Fire is called "all-eater," because by virtue of its power of burning it is capable of appropriating to itself all things.

Fire accepts and consumes indiscriminately anything which is offered to it. Similarly, the merciful Devi, who grants all desires, accepts, for the gratification of Sadhakas, anything which is offered in the name of the Almighty, Omniscient, and All-good. This acceptance is not to supply any want on Her part, but in order that She who bears great love for Her devotees may maintain them and their Vratas. Otherwise, in the dominion of Her who is abundance itself and is plenty, the character of things and power, there can be really no want. If there be any want it is only the want of want. Just as She has no want of "atapa rice and soaked peas," so also She has no want to sweet-meats, sweet-rice, and nectar. What cause for sorrow or shame is there, then, in offering Her "atapa rice and soaked peas?" To Her the stone of nectar churned out of the seven seas is as much an atom as "atapa rice and soaked peas" are atoms. She is as much unattached to atapa rice and soaked peas as to nectar. Although She is really as free from attachment as the water on a lotus-leaf, when playing at the play of Samsara, full of Maya, She, in order to draw devotees to Herself, merely pretends to be delighted by the receipt of all these materials. Otherwise, what form of delight does the Devi, who is all delight and perfect delight, want that She should feel delight in receiving offerings of food.

It is ridiculous to think that offerings of food will give delight to the Anandamayi, who is present in every atom of those offerings as consciousness. Her delight and joy of which the Sastra speaks in dealing with the subject of worship are not Her delight and Her joy, but the play of the delight of Sadhana and the joy of Sadhana in the Sadhaka. We shall try to explain this point more clearly in its proper place. Here only we would observe that Ramaprasada sang the story of His heart with a mind full of sorrow, a sorrow which attacks every Sadhaka so long as the supreme truth does not dawn in the first stage of Sadhana. His sorrowful song is not the expression of a decision arrived at in domain of knowledge, but the indistinct expression of an ungratified longing in the domain of devotion. Through their senseless interference in matters in which they have no competence, the community of undevotees, who are ignorant of the truth, and without experience in their mattes, put on the airs of wise men before the community ofinfidels by giving towards belonging to the sphere of devotion a queer appearance, coloured by the sphere of knowledge. But they failed to see that the sky was overclouded, and a single shower was likely to wash off the light, colour with which they had painted these pictures. It is highly amusing to see people taking the name Ramaprasada and making themselves known to others as his followers, yet all the time trying secretly to draw him to their own party. We are unable to understand how such people as hold so much intelligence in themselves it can have room to digest the food left by Ramaprasada. It is during life that evidence of men's Sadhana is seen. But Ramaprasada gave evidence of his Sadhana in death as well as in life. By performing worship the night proceeding his death, and placing the Mother's image before him even at the time of death, the high-shouled accomplished Sadhaka has given us full proof of his fath in Brahman with form, and of his performance of worship of the Deity with form. During life and Mother with form danced constantly in his songs and his heart. If after this a man can find it in himself to say that "Ramprasada did not worship the Deity with form," he may as well also say that Ramprasada had no soul.

We shall quote here another of Ramaprasada's songs of self-resignation. In this it will be seen how even his boty and senses, not to speak of his mind, heart, and very self, were absorbed in the worship of the Mother.

"Of what use, O brother! is this body if it does not melt in love for Daksina?

Oh, fie, fie, tothis tongue if it does not utter the name of Kali.

Those eyes are sinful which see not the form of Kali.

Oh ! how wicked is the minds which does not smik under her feet, may thunder strike those ears which do not hear Her sweet name, making copious tears flow from the eyes. For what purpose does their existence serve?

Oh, should we desire to have the hands which fill the belly, if they are not joined together to hold sandal paste, Java flowers, and bael-leaves?

Oh, of what use are the feet, and wholly without purpose is the work they do by day and night, if they do not willingly and gladly carry us there where images of Kali are enshrined?

If a man's senses are not under his control, can Devata be so?

Ramprasada aks : 'Does a Babul-tree ever bear mango fruits?"

Let the Sadhaka here ask the critic what kind of Ramaprasada it was who wrote this song?

There are, again, many people who, on hearing all this infidel talk, think it to be a novel and refined form of critism, which the brilliant genius of the nineteenth century alone with its constant pursuit of knowledge and science has originated. But we say that this iconoclasm is not a thing of to-day only when considered as a revolutionary principle in the sphere of worship. On the other hand in the incident on which the Sivaratri Vrata is based, we see the same Pasupati taking merely on a Nisada King, a killer of animals, delivering him from the terrible fear of death, taking him to the abode of Kailasa, which great Yogis long to attain, and geving eternal peace to that Candala, scorched as he was by the three fires, setting him in the cool shade of his feet. The Gitanjali therefore says :

SONG

"Ah! the Dispense of the fourfold fruit sits at the root of the bael-tree.
Hence the Vyadha's hunting has rought the four-fold fruit to the hollow of his palm.
Various kinds of fruits are borne by trees—so people do think.
But it is not the tree, O brother! which really bear fruits.
Fruits are borne by the energy of its root.
O Vyadha! the tree which gave you shelter was no ordinary tree, but that which gratifies all desires.
At the root of that tree was the Guru of the world, in conseqcne of Sadhana performed by you in previous births.
Blessed was your initiation in hunting, blessed was the training you had received in archery.
In consequence of which the Destroyer of Kama accepted bael-leaves from you.
Blessed in the tithi of Sivaratri, in which the Mother, Protectrix of the world, took a Vyadha's son into Her arms instead of casting him away as a Candala.
If he who to-day, being born in a Brahmana family omits to observe the Vrata, then whom would you call a Candala?
Above were you, O Vyadha Candala! and under you was the Lord of the three worlds.
How can I understand the meaning of this—born though I am in a Brahmana family?
In order to uphold the honour of a devotee, Bhagavan, who is in the power of devotees, took His own place below, and raised the devotee on high.
If the devotee falls, it will be difficult to save him.
This was why the Lover of devotees sat at the root of the tree, in order that he might hold the devotee in His arms.
O hunter! in order to bow to you to-day it is necessary to cross the Lord of the Universe.
I therefore bow to your feet, O Candala! from a distance.
Bless me, O Nisada-King! that I may to-day lose my Brahmana-hood.
And, making me your younger brother, give me, O brother! a place in Mother Candi's bosom.
You have, O brother! taken me up on the tree of Kula. If I now fall, there will be an end of me.
In the name of Siva, in the name of Siva, I stretch out my hand. Raise me to you."

Because such fall is inevitable in human life, the Three-eyed Bhagavan, who peers through the three divisions of time, has, with a view to the cause of this fall, warned the world of Sadhakas beforehand, and Himself said in the Yogini Tantra:

"Many celestial and terrestrial obstacles appear in pilgrimage, construction of palaces, and specially at the beginning of any religious act, Vrata, or Yajna. The Devatas who bring about or preside over these obstacles should be worshipped at the very outset with sweetmeats and sacrifice, otherwise irremediable obstacles will surely appear. Besides these outer obstacles, there are other obstacles which reside in the body of the operator or Sadhaka himself. These inner obstacles possess the minds of Jivas, and are manifested as sins knowingly committed. My Beloved! hear an account of these obstacles. O Devi! some of these mental obstacles appear as restrainers, and others as instigators." (As a matter of fact, by fighting with each other, both these restraining and instigating obstacles seem only to waste the Sadhaka's lifetime, so that instigating obstacles also should be considered as retraining obstacles in a different form; otherwise, an inclination which instigates work would never have been called an obstacle by the Sastra. Such instigating inclinations are merely ropes from which swing cradles of doubt. Description of obstacles follows:) "Thought of sinful objects, whether they are near or very far off, be the distance a thousand or hundred thousand of yojanas; detriment to religious work through

laziness, grief, delusion, old age, and disease, which destroys youth and wealth (4, 5); quarrel with wife; famine; home difficulties (quarrels with relations, quarrels with members of family, and so forth); anxiety on account of many Vratas" (undertaking many Vratas at one and the same time, and then being anxious for fear of occurrence of omissions in their performance); "the vanity that 'I am a righteous man' (6); sudden subjection to grief, in spite of the absence of the occurrence or any sin during the performance of a religious rite; the occurrence at the sight of Devata Himself and His manifestations of such perverse ideas as that Tulasi leaves are mere leaves of a tree; myrobalans are mere fruits of trees; Salagrama is a mere stone; images of Devata are mere pieces of wood, and a Brahmana is merely an ordinary man; Svayambhu Siva is merely a round stone; conch is merely a kind of shell, and the horn of rhinoceros is merely flesh in a transformed state. These and such other notions as that Tirthas are merely water, Ganga is a mere river, and holy places are mere pieces of land, repeatedly appear in the mind of Jivas as obstacles in the form of scepticism, and obstruct the performance of a religious rite. It is only when the mind is drawn by the upward attraction of Dharma by virtue of merit, acquired in previous births, strengthened by firm faith, and thoroughly purified by instructions from Guru, that it is rendered capable of crossing this sea of obstacles. Again, a wicked mind is the cause of the appearance of these obstacles. In fact, the mind alone causes man's bondage, as well as liberation." (Knowing the truth about these obstacle, a Sadhaka should at the very commencement of a religious work resolve to control his mind, and should seek refuge at the lotus-feet of Mahasakti, invoking Her that he may gain power and strength for himself.)

Now, Sadhakas will see that the prediction of Bhagavan in the Sastra is a subtle criticism of the present time. But seeing we see not, and knowing we know not that there already visibly exists a visible root infinitely more subtle than all these subtle fruits. Hence all that we can do is to weep plaintively and pray: "Victory to Thee, O Three-eyed Mother! Take me out of this deep, dark well of one-eyed criticism, and, O Mother! give light to the eyes of Thy children of darkened vision by painting with the eye-paint of Thy beauty, which is existence, consciousness, and bliss, an Anjana better than crushed Anjana; so that, looking at that fair countenance of Thine, soft with kindness, which, though black, is cool with the coolness of a crore of moons, and is bright as though it were a sun, we may, O Mother! resign ourselves as the Mother's children to the Mother's arms."

[Avlon, Arthur, *Principles of Tantra*, pp. 645-684]

VAIBHOJAS : The Mahabharata says, "The descendants of Druhyu are the Vaibhojas." "A people unacquainted with the use of cars or beasts of burden, and who travel on rafts; they have no kings."—*Wilson*.

[Dowson]

VAIBHRAJA : A celestial grove; the grove of the gods on Mount Suparswa, west of Meru.

[Dowson]

VAIDARBHA : Belonging to the country of Vidarbha or Berar. The people of that country.

[Dowson]

VAIDARBHI : Father of Lopamudra. He gave his daughter to Agastya.

[Sorensen]

VAIDEHA : Belonging to the country of Videha or Tirhoot, &c. The king or the people of the country. Janaka was called Vaideha and Sita was Vaidehi.

[Dowson]

Vaidehi : Belonging to Videha. Another name of Sita, wife of Rama.

[Dowson; Gandhi, M., *Hindu Names*]

Vaidumbas : A dynasty. Not much is known about this dynasty but its representatives seem to have been rulers who might have been connected with Tunba in North Arcot. They were subdued by the Cola rulers, Parantaka and Vira Rajendra during the 10th and 11th centuries. The Kalinga King, Kamarna (Ganga) VI, who had for his queen, a Vidumba princess who became and mother of Vajrahasta V, who was crowned in A.D. 1038.

[*E.C.* X. p. xxii.]

Vaidurya : A beryil. This is noticed in the *Adbhuta Brahmana* (i 400) It was found largely in the Punnad (s.v.) region and became an important article of export from India in the first century after Christ, as has been borne out by the *Periplus* and Ptolemy.

[*Adbhuta Brahmana E.C.*, xii vols.; *The Periplus of the Erythraean Sea*, Schoff's ed.; McCrindle, *Ancient India as Described by Ptolemy;* Macdonell and Keith, *Vedic Index;* Saletore, R.N., *Early Indian Economic History*. Saletore's *E.I.C.*]

Vaidya-Natha : Lord of Physicians. A title of Siva. Name of one of the twelve great Lingas.

[Dowson]

Vaijayanta : The palace or the banner of Indra. Name of a mountain.

[Dowson; Sorensen]

Vaijayanti : The necklace of Vishnu, composed of five precious gems, pearl, ruby, emerald, sapphire, and diamond; it "is the aggregate of the five elemental rudiments." A law-book current in the south. It is a commentary by Nanda Pandita on the Vishnu Smriti .

[Dowson]

Vaijayanti : Name of bells of Airavata, the elephant of Indra.

[Sorensen]

Vaijayanti : A town. It is mentioned in Brahmanical and Jaina texts as lying on the west coast of the Konkan, This is probably the Greek Byzantium. This Vaijayanti was no other than the Vaijayantipura or the Banavasi of the Kadambas, whose capital it was situated in the North Kanara District, Karnataka State. It was also called Banavasi or Vanavasi, Its name was given to the large province of Banavasi Twelve thousand which is mentioned under a provincial governor of the western Calukya monarch Vikramaditya VI (S. T. I. XI, pt. II. P. 247)

[Peterson, *Dictionary* (s.v.), Telang, K.T., *J.B.B.R.A.S., XI, p, 321;* Burgess, *Cave Temples of India*; *E.C.*, IX, No. 7; E.C., X. pl. 106; Saletore's *E.I.C.*]

Vaikarna : Occurs but once in the Rig-Veda in the description of the Dasarajna, where Sudas is stated to have overthrown the twenty-one tribes (*Janan*) of the Kings or folk of the two Vaikarnas. Zimmer conjectures that they were a joint people, the Kuru-Krivis : this is quite possible, and even probable, Vikarna as the name of a people is found in the Mahabharata, and a lexicographer places the Vikarnas in Kasmir, a reminiscence probably of a real settlement of the Kurus in that country.

[Macdonell and Keith, *Vedic Index*]

Vaikarttana : A name of Karna from his putative father, Vikarttana, the sun.

[Dowson]

Vaikasi, Visaka Pooja : A festival. (Skt. Vaisaka, corresponding to the English months, May-June). This is a festival on the full-moon day of Vaisaka when the asterism Visaka (libra) is in the ascendant and it is doubly important. On this day is celebrated the worship of the god of death, Dharmaputra Yama and also of god Subramanya, Caturdasi, the 14th *tithi* from the new moon, being also the 14th day from the new moon if it chances to be a Tuesday, is considerred favourable for the worship of Dharmaputra, which is believed to eradicate one's mortal sufferings. He is also the South-Eastern quarter (s.v. Dikpala). This feasts is celebrated by the grant of gifts such as umbrellas, fans, leather sandals to Brahmanas and by the watering of trees and plants like the Asvattha (s.v.) (*Vatavrksa*) and the Tulasi (Ocymun Sanctum). Certain places have been noted for this worship in South India, namely, Swanimahal and Tirumazhuvadi in the Tanjore district and Alvar-tirunagari in the Tirunelveli district, Tamil Nadu. Legends have grown round these shrines naturally to enhance their respective importance. In regard to the Swamimalai shrine it is related that one demon (Asura) Arikesari gave Indra, so much trouble that, not knowing what to do he commenced visiting various religious places. Only when he arrived as Swamimalai and worshipped its deity was Indra freed from all the torments given to him by that Asura who had usurped his kingdom. which was also restored to him. Hence this shrine came to be so important and is considered a fit place for afflicted persons to get and of all their worries.

This festival can claim some antiquity, at least from the 11th century, for an inscription, dated A.D. 1056 being dated in the 6th year of the reign of the Cola Rajendra Deva, (A.D. 1050-63) records that he had made arrangement for daily allowance paddy to a troop of actors for staging a play entitled *Raja Rajesvara, Nataka* on the occasion of this feast. (R.N. Saletore)

[Ayyar Jagdisha, *South Indian* festivals, 55 of 1893; *Inscriptions of the Madras Presidency* , II, p. 1408; In Saletore's *E.I.C.*]

VAIKHANASA : Is the name of a mythical group of Rsis who are said in the Pancavimsa Brahmana to have been slain at Munimarana by Rahasyu Devamalimluc, and who are mentioned in the Taittiriya Aranyaka also. An individual Vaikhanasa is Puruhanman.

[Macdonell and Keith]

VAIKUNTHA : The paradise of Visnu, sometimes described as on Mount Meru, and at others as in the Northern Ocean. It is also called Vaibhra. Visnu himself is sometimes designated by this term. Also believed to be heaven.

[Dowson]

VAIKUNTHA CATURDASI : A feast. It falls on *Karttika Sukla* 14th. It is celebrated in commemoration of Krsna's unparalleled worship in the form of Visnu. The origin of this feast in the legend of Visnu's visit to Kasi for a bath in the Manikarnika pool and thereafter Visvesvana, by offering a thousand lotuses. Siva, in order to frustrate this, simply robbed one of these lotuses and Krsna, not being able to trace it, plucked out one of his own eyes to replace it so that the worship might be completed. This matchless devotion so pleased Siva that he ordained that all on this day should worship Visnu in the morning and himself in the evening, after a bath in the Manikarnika pool. The belief in that Visnu's worship on this day leads one to heaven. On this day both the deities are worshipped after the prescribed bath in the pool. This is a fine example of religious tolerance and the eye element, recalls a similar situation in the legend of the Saiva saint Kannappa Nayanar, Mukkanna and Netrapaka. (s.v.).

[Ayyar, Jagadisha, P.V., *South Indian Festivals; Basava Purana*; Murdoch, *Catalogue of Classified Tamil Books Mysore Arc. Report, 1925.* In Saletore's *E.I.C.*]

Vaikuntha Ekadasi : South Indian feast celebrated on the 11th day of the bright fortnight in the month of Margasirsa (December-January). Also known as Moksa-Ekadasi, the observance of which is believed to ensure liberation from birth and death. The origin of this feast is enshrined in a legend. In the city of Candravati there was an Asura fiend named Muran who harassed all the gods, who approached Visnu lying on the back of a snake for liberation from this demon. He finally agreed to liberate them in a incarnation *(avatara)* which he took on an Ekadasi day, which acquired this name after that event. Visnu from this from arose as a lovely damsel who slew that Asura and latter fell into a swoon after she had descended to the earth named Ekadasi. All those who observe this day are belived to be blessed by her. The worship of Visnu on this day entails a strict fast, followed by adoration of this deity. In south India, though generally all Vaisnava shrines are considered important for this vow (*vrata*), still the Ranganatha Temple at Srirangam, in Trichinopoly District, Tamil Nad, is held in special Veneration. This festival also has been observed form early times. Record of the Cola king Rajakesarivarman (s.v. Cola), reveal on this day in the 13th year of his reign, how he made gifts of gold for feeding twenty Brahmanas at Tiruchengodu in Salem district, Tamil Nad.

[*Madras Epigraphical Reports.* Saletore's *E.I.C.*]

Vainateya (Garuda) : A Suparna. It is said he was present at the birth of Arjuna and also appeared as an emblem on the standard of Krsna. He was a descendant of Vinata.

[*Mahabharata*; Sorensen, *Index*]

Vainateya : A name of Visnu's bird Garuda. Visnu used to travel sitting on its back.

[Dowson]

Vaira and Vaira Deya : It seems in the later Samhitas and the Brahmanas the definite and technical sense of 'wergeld,' the money to be paid for killing a man as a compensation to his relatives. This view is borne out by the Sutras of Apastamba and Baudhayana. Both prescribe the scale of 1,000 cows for a *Ksatriya*, 100 for a *Vaisya*, 10 for a *Sudra*, and a bull over and above in each case. Apastamba leaves the destination of the payment vague, but Baudhayana assigns it to the king. It is reasonable to suppose that the cows were intended for the relations, and the bull was a present to the king his intervention to induce the injured relatives to abandon the demand for the life of the offender. The Apastamba Sutra allows the same scale of wergeld for women, but the Gautama Sutra puts them on a level with men of the Sudra caste only, except in one special case. The payment is made for the purpose of *vaira-yatana or vaira-niryatana*, 'requital of enmity,' 'explation.'

The Rig-Veda preserves, also, the important notice that a man's 'wergold' was a hundred (cows), for it contains the epithet '*sata-daya*, 'one whose wergeld is a hundred.' No doubt the values varied, but in the case of *Sunahsepa* the amount is a hundred (cows) in the Aitareya Brahmana. In the Yajurveda Samhitas *sata-daya* again appears.

The fixing of the price shows that already public opinion, and perhaps the royal authority, was in Rigvedic times diminishing the sphere of private revenge; on the other hand, the existence of the system shows how weak was the criminal authority of the king.

[Macdonell and Keith, *Vedic Index*]

VAIRAJ : Manu, the son of Viraj.

[Dowson]

VAIRAJAS : Semi-divine beings or Manes unconsumable by fire, who dwell in Tapo-loka, but are capable of translation to Satya-loka. The Kasi-Khanda explains this term as the Manes or "Ascetics. Mendicants, anchorets, and penitents, who have completed a course of rigorous austerities."

[Dowson]

VAIRAMA : A people of Mahabharata age. They brought tribute to Dhratarashtra.

[Mahabharata]

VAIRANTYA : A king. He was killed by his own queen by means of an anklet painted with poison. His case has been cited by Kautilya as the example of a careless king who fell a victim to a wicked women, to illustrate a precept that a king should not touch any woman unless he is apprised before hand of her personal purity.

[Kautilya, *Arthasastra*, Bk. 1, ch.XX]

VAIRATA : A son of Dhratarashtra. He was killed by Bhimasena.

[*Mahabharata*]

VAIRATI (1) : The son of Virata, Sankha (Cankha).

VAIRATI (2) : The daughter of Vairata, named Uttara.

[*Mahabharata*]

VAIROCANA : The son of Virocana, Bali.

VAIROTY : She is black in colour, with a lotus for her seat and possessing four hands, is the guardian deity of Mallinatha. She holds in her right hands the "boon-granting" pose and a rosary, and in her left hands a citron and a rosary. The citrus symbol makes her a typical Yakshi. There is also a Jaina goddess of learning of this name who rides a lion which makes her comparable to the Hindu goddess Durga.

[Chanchreek and Jain, *Encyclopedia of Jain Religion*]

VAISALEYA : This is patronymic of mythic Takshaka, in Atharva-Veda.

[Macdonell and Keith]

VAISALI : Marutta's son Narishyanta is said to have performed a grand sacrifice, and he was a great donor. His son Dama was a great warrior, who won a Dasarna princess after defeating rival Kings in a svayamvara. A few generations after Dama came Trinabindu, who is said to have ruled during the third quarter of the Treta-Age. Trinabindu married Alambusha and had a son Visala and a daughter Havila. Havila was given in marriage to Pulastya, and their son was Visravas Ailavila. Visala is credited with the foundation of the capital Visala, and so this kingdom came to be called Vaisali (a name hitherto used in anticipation). Pramati or Sumati, the last name in the list, was a contemporary of Dasaratha.

[*Rig-Veda* and later works. Pruthi, *Vedic Civilisation*]

VAISALI : A city founded by Visala, son of Trinabindu. This is "a city of considerable renown in Indian tradition, but its site is a subject of some uncertainty." It was a celebrated place among the Buddhists, and would seem to have been situated on the left bank of the Ganges. General Cunningham places it about 27 miles north of Patna. It is frequently confounded with Visala, i.e. Ujjayini.

[Dowson]

VAISALI : Karandhanma, King of Vaisali, is said to have been besieged by a confederacy of kings whom at last he defeated. He also rescued his son Avikshit, who was captured by the king of Vidisa (probably a Haihaya chieftain) and his allies after a great conflict, and dealt them a severe blow. Marutta one of the sixteen universal monarchs of antiquity, was born to Avikshit from Visala, daughter of the Vidisa king. Marutta was a ceaseless and tireless performer of sacrifices. He had thousands of vessels, sacrificial utensils, etc., made of gold. Despite his great valour, Marutta had immense troubles from the Nagas. He was determined to exterminate them completely by setting fire to their habitations, though they took refuge with his father; but, when the Nagas restored to life the *Rishis* killed by them by means of herbs and by sucking out the poison, he let them off. According to Pargiter, these enemies were really the Haihayas, and Marutta deserves credit for ending the Haihaya aggressions permanently in the east.

[Prauthi, *Vedic Civilization*]

Vaisampayana : 'Descendant of Visampa,' is the name of a teacher, famous later, but in the earlier Vedic literature known only to the Taittiriya Aranyaka (i.7.5) and the Grhya Sutras.

[Macdonell and Keith, *Vedic Index*]

Vaisampayana : A celebrated sage who was the original teacher of the Black Yajurveda. He was a pupil of the great Vyasa, from whom he learned the Mahabharata, which he afterwards recited to King Janamejaya at a festival. The Hari-vamsa is also represented as having been communicated by him.

[Dowson]

Vaisanta : Is the name in the Rig-Veda of a prince whose offering Indra is said to have deserted for that to *Sudas* through the aid of the *Vasisthas*. Ludwig thinks that the name is Vesanta, and that he was a priest of the *Prthu-Parsus*; Griffith says that probably a river is meant, but neither of these views is plausible.

[Macdonell and Keith, *Vedic Index*]

Vaisesika : A system of philosophy. One of the six traditional schools of Brahmanical philosophy. While in the case of the *Nyaya* system, the means (*padarthas*) for securing supreme happiness (*apavarga*) are sixteen, in the Vaisesika system there are only six of such means. This system recognizes six categories of objects, viz., substance, quality, action, genus, individuality, and concretion. These are the general meanings of categories or predicates to which all words or things could be referred to. Of all these, substance, possessing quality and action and being the origin of all objects, has nine divisions, namely, water, fire, ether, space, time, soul and mind. In regard to qualities they are twenty-four in number and they can also be understood as motions corresponding to our activities. Action is produced by substance and its qualities, the highest genus being truth or being or existence. While motion and rest are general qualities, dissolution and existence are natural to substance. Individuality is in atoms and concretion, the intimate connection between attribute and subject, dissolution and existence are natural to substance. The impulse given to the atoms (*amus*) emanates from God. According to Kanada, the foremost exponent of this school, from a specific type of merit spring genuine insight of definite means *(padarthas)* of Knowledge from which is born what Kanada calls merit (Dharma). This School of Philosophy was known in the Tamil country as can be noted from the *Manimekhalai* (6th century A.D.) (c.f. cantos XXVII ff.). Its existence has been traced to the 1st century A.D., for in an account of the Great Council convened under Vasudeva and Purnaka during the reign of Kaniska (A.D. 78-105) in Kashmir, a Buddhist called Sutra maintained a large congregation, the chief of which was Dharmaraksita and he is claimed to have belonged to the Vaisesika school. [*Journal of the Buddhist Text Society*, Sinha, N., *The Vaisesika Sutras, 1923; Faddegon, B. The Vaisesika System*, Amsterdam, 1918; Kalhana, *Rajatarangini; Manimekhalai.* In Saletore, *E.I.C.*]

VAISHNAVA, VISHNUITE SECT. : The name given to Hindus whose special deity is the god Vishnu (Visnu), and to a number of sects which have adopted various special doctrines based on the worship of Vishnu or of one of his two great incarnation, Rama and Krishna. Vishnu was a presonification of the sun, though in ancient literature the sun is more often referred to under another name, as Savitri, Surya and Aditya. It may perhaps be the case that when the original sun-god develops into a supreme deity with the whole heavens as his sphere, the sun itself come to be regarded as a separate and minor deity. His weapon of the *chakra* or discus, which was probably meant to resemble the sun, supports the view of Vishnu as sun-god, and also his *vahan*, the bird Gaurda, on which he rides. This is the Brahminy kite, a fine bird with chestnut plumage and white head and breast, which has been considered a sea-eagle. Mr. Dewar states that it remains almost motionless at a great height in the air for long periods; and it is easy to understand how in these circumstances primitive people mistook it for the spirit of the sky, or the vehicle of the sun-god. It is propitious for a Hindu to see a Brahminy kite, especially on Sunday, the sun's day, for it is believed that the bird is then returning from Vishnu, whom it has gone to see on the previous evening. A similar belief has probably led to the veneration of the eagle in other countries and its association with the god of the sky or heavens, as in the case of Zeus. Similarly the Gayatri, the most sacred Hindu prayer, is addressed to the sun, and it could hardly have been considered so important unless the luminary was indentified with one of the greatest Hindu gods. Every Brahman Prays to the sun daily when he bathes in the morning. Vishu's character as the preserver and fosterer of life is probably derived from the sun's generative power, so conspicuous in India.

As the sun is seen to sink every night into earth so it was thought that he could come down to earth, and Vishnu has done this is many forms for the presevation of mankind.

He is generally considered to have had ten incarnation, of which nine are past and one is still to come. The incarnation were as follows :

1. As a great fish he guided the ark in which Manu the primeval man escaped from the deluge.

2. As a tortoise he supported the earth and poised it in its present position; or according to another version he lay at the bottom of the sea while the mountain Meru was set on its peak on his back, and with the serpent Vasuki as a rope round the mountain the ocean was churned by the gods for making the divine Amrit or nectar which gives immortality.

3. As a boar he dived under the sea and raised the earth on his tusks after it had been submerged by a demon.

4. As Narsingh, the man-lion, he delivered the world from the tyranny of another demon.

5. As Waman or a dwarf he tricked the king Bali, who had gained possession over the earth and nether world and was threatening the heavens, by asking for

as much ground as he could cover in three steps. when hsi request was derisively granted he covered heaven and earth in two steps, but on Bali's intercession left him the nether regions and refrained from making the third step which would have covered them.

6. As Parasurama he cleared the earth of the Kshatriyas, who had oppressed the Brahman hermits and stolen the sacred cow, by a slaughter of them thrice seven times repeated.

7. As Rama, the divine king of Ayodhya or Oudh, he led an expedition to Ceylon for the recovery of his wife Sita, who had been abducted by Ravana, the demon king of Ceylon. This story probably refers to an early expedition of the Aryans to Southern India, in which they may have obtained the assistance of the Munda tribes, represented by Hanuman and his army of apes. It shows coalition between Anyans and the forest tribes.

8. As Krishna he supported the Pandavas in their war against the Kauravas, and at the head of the Yadava clan founded the city of Dwarka in Gujarat, where he was afterwards killed. The popular group of legends about Krishna in his capacity of a cowherd in the forests of Mathura was perhaps at first distinct and afterwards combined with the story of the Yadava prince. But it is in this latter character as the divine cowherd that Krishna is most generally known and worshipped. Krishna cult has now spead world over.

9. As Buddha he was the great founder of the religion known by his name; the Brahmans, by making Buddha an incaranation of Vishnu, have thus provided a connecting link between Buddhism and Hinduism.

In his tenth incarnation he will come again as Nishkalanki or the stainless one for the final regeneration of the world, and his advent is expected by some Hindus, who worship him in this form.

Throughout northern India and in the Central Provinces Vishnu is worshipped as Narayan Deo, who is identified with the sun, or as Parmeshwar, the supreme beneficent god. He is also much worshipped in his incarnations as Rama and Krishna, and their images, with those of their consorts, Sita and Radha, are often to be found in his temples as well as in their own. These images are supposed to be subject to all the conditions and necessities incident to living humanity. Hence in the daily ritual they are washed, dressed, adorned and even fed like human beings, food being daily placed before them, and its aroma, according to popular belief, nourishing the god presents in the image.

The Principal Vaishnavite (Visnuite) sects are described in the article on Bairagi, and the dissenting sect which have branched off from these in special astrclase the cult of Vishnu and his two main incarnations is the most prominent feature of modern Hinduism. The orthodox Vaishnava sects mainly differed on the point whether the human soul or spirit was a part of the divine soul or separate from it, and whether it would be reabsorbed into the divine soul, or have a separate existence souls after death. But they generally regarded all human as of one quality, and hence were opposed to distinctions of casts. Animals also have souls or spirits, and the Vishnuite doctirne is opposed to the destruction of animal life in any form. In the Bania caste the practices of Vaishnava Hindus and Jains present so little differnce that they can take food together, and even intermarry. The creed is also opposed to suicide.

Faithful worshippers of Vishnu will after his death be transported to his heaven, Vaikuntha, or to Golaka, the heaven of Krishna. The Sect-mark of the Vaishnavas usually consists of three lines down the forehead, meeting at the root of the nose or below it. All three lines may be white, or the centre one black or red, and the outside ones white. They are made with a kind of clay called Gopichandan, and are sometimes held to be the impress of Vishnu's foot. To put on the sect-mark in the morring is to secure the god's favour and protection during the day.

[Russell and HiraLaļ, *Tribes and Castes of the Central Provinces of India*]

VAISHNAVISM : Vaishnavism is perhaps the product of Vedic literature and epics which passed through various stages of development. It is related with Vasudev, Vishnu, Bhagwat or God. Generally it is believed there are ten incarnations of Vishnu (God). The most prominent were Rama and Krishna.

It was perhaps on Dravidian soil that Vaishnavism or Bhakti received its decisive impetus and was nourished by the religious enthusiasm of the *Alvars* and the *Adiyars*. 'In the North of India, Vishnuism became the privileged vehicle by virtue of its sentimental effusions (sometimes coloured by eroticism), to which the "edifying" stories woven around Krisna lent themselves.'

Under the influence of enlightenment, a man breaks with his past, starts preaching a new doctrine, and after many ordeals succeeds in gathering around himself a body of disciples from among whom shall be found his successor. After his disappearance, his biography is shrouded with legends; here lies the great influence of a *guru* on the Indian mind.

It is not precisely known as to how and when *Shaivism* and *Vaishnavism* came into being. According to some scholars these religious sects resulted from Brahman-Kshatriya rivalry, which had started during the last days of Vedic age. The Brahmanas and the Kshatriyas worshipped Vishnu and Shiva as their chief deities. In the Mahabharata it is mentioned that a section of Brahmanas opposed Shiva-worship. But this opposition proved futile because most of the rulers were Kshatriyas. They believed in the worship of the incarnations of Vishnu, Shiva and Sakti (power or energy of divine action, personalized as the consort of Shiva). Even some Kushan rulers in the first century A.D. struck their own coins and got the images of Shiva, Trisul, and Nandi incribed on them. But in the third and fourth centuries A.D., we come across the 'Neo-Brahmanism'. The Gupta rulers worshipped Vishnu. It was perhaps for the first time that Vaishnavism came under royal patronage during the reign of Raj Raja Chola (948-1013), the songs of Appar, Sambandhar and Sundarar were compiled in a granth named Tirumure. It is the holy granth of the Vaishnavas.

'Down in the South, the Shiva and the Vaishnava saints combined in the beginning of the eighth century of wean the people to keep them away from their allegiance to Buddhism and Jainism and was successful to win them over to the worship of Shiva and Vishnu. Buddhism and Jainism were in shambles in the Deccan. The Shaiva saints who advocated the Bhakti marga in the South, were called Adiyar (*Naynar*). The Adiyars numbered sixty-three between sixth and ninth centuries. Prominent among them were Appar, Gyan Sambandhar, Sundarar and Manakkavachkar. The Vaishnava saints who preached in the South, were popularly called Alvars. According to a popular tradition there were twelve Alvars. Prominent among them were Tirunange Alvar, Kulsekhar Alvar, Triuppan Alvar, Pariyalvar and Nammalvar.

The Adiyar and Alvar saints 'began competing amont themselves for the allegiance of the people. These saints were roving sadhus who were accompained by their followers. They waged a relentless crusade against Buddhism and Jainism and succeeded in creating an atmosphere of hatred against these two religions. Very soon they got the royal patronage. The Bhakti songs of the Vaishnava saints are compiled in a *granth* called *Nalaiyarprabandhan* or *Divyaprabandham*. The Vaishnava saints worshipped Vishnu as the Supreme Reality. They considered him as the leader of Trimurti (Brahma, Vishnu and Shiva). 'Brahama is a god who does not have great following; rarely has a temple been dedicated to him or a sect been formed in his name. Vishnu and Siva, on the other hand, are deties of the first order.

The Vaishnava saints have depicted God as the lover and the Bhakta as the beloved in their devotional songs. Another popular relation between Bhagwan and Bhakta is that of the master and the servant, but the more favourite relation developed and strengthened by the Alvars, is that of the spiritualistic husband and wife of lover and beloved. Bhagwan is always described as a lover with pure, selfless, and unending love.

The Alvars and Adiyars 'took over a number of things which had helped Buddhism and Jainism in their long ascendancy in India. From Buddhism, they took over its devotionalism, its sense of transitoriness of the world, its conception of human worthlessness, its suppression of desires and asceticism as also its rituals, the worship of idols and stupas or lingum, temples, pilgrimages, fasts and monastic rules and its idea of spiritual equality of all castes; from Jainism they took its ethical tone and its respect for animal life. These new cults were more democratic in nature. They chose the language of the people to communicate their ideas. It won the popular appeal and the Bhakti movement in the South started sweeping everything before it. By the beginning of the twelfth century, it was supreme in the entire Deccan with one of its greatest exponents Ramanuja. After its success in the Deccan, the Varshnava-Bhakti movement started moving towards the North. In the middle of the fourteenth century, Ramanuja took it to the citadel of the Hindu orthodoxy in the North at Banaras.

Now, the Bhakti was given a new course and it was no longer a subject of scriptures for theoretical discussion between the Rishis and their students, but it became an indispensable part of the life of the people. It is here that Bhakti canalised itself in a movement and came nearer to the life of the masses. It is an established fact that India-wide Bhakti movement originated in the South, with the advent of Alvars and Adiyars, though it received its sustenance from the past. Sankaracharya propagated Absolute Monism (Advaitvad) in the South. He is considered, though erroneously, to be a thinker who banked upon Jnan only for attaining the final Bliss. If we carefully study his writings, we find that in most of his works, especially in Prabodh Sudhakar, he has given an elaborate study of Bhakti, its nature and essentials. In fact, no theistic sect, in India, could remain aloof from Bhakti, and so was it with Sankaracharya and his Advaitvad. However, it is correct that he did not regard Bhakti as the ultimate end or the means to it. He himself asserts 'Bhakti is the research of the self—but for the salvation he advocates Supreme Jnan. Bhakti for him is only a method.

Ramanuja is one of the prominent Acharyas of Srivaishnava Sampardaya. His philosophy is termed as Visishtadvait. To begin with, he believed in Advaitvad but under the influence of Alvars he shifted to Vaishnavism. He based his philosophy on Puranas, Pancharatras, and the writings of Alvars, Ramanuja condemned the Advaitvad of Sankaracharya. The former's cult is called Sri Sampradaya because Sri or Lakshmi is worshipped as Vishnu's wife. Ramanuja wrote voraciously. In Vedarth Sangrah he condemns Sankaracharya's and Bhaskara's philosophies. Vedantasar is an exegesis to Brahmsutra. Vedantdeep is a commentary on Brahmasutra. Gadyatirya lays stress on prapatti or sharnagati (self-surrender). Gitabhashya is commentry on Bhagwat Gita. Ramanuja could not reconcile with Sankara's concept of Maya. He believed that this world is not an illustion but it is real and is of three-fold nature : chit (conscious), achit (unconscious) and Ishwara (God) who is Antaryami (omniscient). Sribhashya is an authentic and detailed account of the principles of Visishtadvaitvad. So far many commentaries have been written on Sribhashya. The Ramanuji Srivaishnavas paint their foreheads white.

The second Vaishnava is seet Brahma Sampradaya or Madhavamat. There is a tradition that Pavanputtra Hanuman got this mata (cult) from Vayu, Bhim from Pavanputtra and it was revealed by Him to Anandatirtha, who is also known as Madhva. The latter wrote *granthas* to preach and propagate their philosophy. The most significant are: Brahmsutrabhashya, Anuviyakhyan, Chhandogya, Aitriya, Kath, Vrihadaranayak, Bhagvattatparyanirnaya; Mahabharattatparyanirnaya, Gita Tatparyanidnaya, Prapanchmithyatav-nirnaya Vishnutattavnirnaya. Madhva was an exponent of Dvait philosophy. He refuted the theory of Absolute monism, qualified monism and established the extreme dualistic nature of Brahma. Like Sankara, he does not build his philosophy on Maya and the self-luminous Jnan, but he believes that the world is real as it is percieved by us and the nature of Jnan is relative, i.e. distinctive. He believes in five-fold difference between the eternal entities (panchbheda): (i) God and individual soul; (ii) God and non-living matters; (iii) One soul and every other soul; (iv) Individual soul and matter; and (v) The distinctive parts of the matter. These distinctions do not cease to exist, even after the soul has got salvation. Only Ishwar is independent (svatantra), the matter and soul are dependent (partantra). This uncompromising insistence on the 'total difference or otherness' could perhaps be considered and reaction against the Advaita school of thought, which in a sense, could be said to have 'dragged God down to man's level. The followers of Brahma Sampradaya, daub their forehead with a while tilak which is like 'W' in shape. The inner line runs in black colour. There is no caste-barrier for new entrants. The guru initiates the new follower, perhaps to purify him.

Vishnuswami was the chief acharya of Rudrasampradaya. He was succeeded by saints like Vallabha, Gyandev, Namdev and Trilochan who belonged to Vishnuswami's cult. The life events of

Vallabhacharya are connected with Kashi, Paryag and Vrindaban. His was pure monism (shudh advaitvad). According to this philosophy Brahma is source of all visible world and the soul is unchanging and immortal and resides in the heart of man. Brahma is the creator and destroyer of this world. Brahma's position is like that of a Yogi who creates various things with his wonderful powers, fondles with them and ultimately destroys them. Thus according to this philosophy the world is menifestation of Brahma.

The most important acharya of Sanaksampradaya a mata was Nimbarka, a Telang Brahman. The cult derived its name from a saint Sanak Kumar who was the preceptor of renowned Naradji. The acharyas of this cult propagated dvaitadvait or bheda-abheda (dualism in non-dualism). According to this philosophy Brahma is definitely absolute but is relative also. Nimbarka believed that the creation is not different from its creator, as a particle is not different from its source in nature, though it can differ in quality. He emphasised the adoration of Lord Krishna and his consort Radha. The torch of Bhakti, thus, travelled from South to North through Ramananda, a disciple of Ramanuja's Sri sect. Two incarnations of Vishnu, namely Rama and Krishna came into prominence. The epics or the Pauranas provide fertile soil for the development of many liberal religious sects. 'Krishna-Radha' worship characterized the Ramananda sect which, in, its turn, gave rise to many sub-sects such as Kabirpanthis, Malukdasis, Raidasis, Senapanthis. And even this tradition goes upto Shiva Narayani and Satnami Sects. Shiv Narayan, Satnami besides Raidasis and Kabirpanthis condemned caste barriers and united the masses.

All these sects, in general, and the Vaishnavas in particular disregarded the caste distinctions. They included in their folds men belonging to different castes and creeds. They saw no distinction between one and another. They believed in the transitoriness of the world and condemned asceticism, rituals, pilgrimages as well as fasts. As already discussed above the Vaishnava saints (Alvars) took the Bhakti movement from South to the 'citadel of the Hindu orthodoxy' in the north at Banaras. Kabir and Ravidas could not remain aloof from these developments.

Some scholars hold the view that Kabir and Ravidas were worshippers of Thakur, a formless god, but later on thay shifted to Vaishnav worship. These beliefs do not seem to be correct. Perhaps the use of words like Ram, Raja Ram, Raghunath, Hari, Krishna, Madhav, Murari, Mukand, Gobind and Narayan has led many to draw an inference that Ravidas believed in avtarvad. In fact, these words are symbolic and are used for God who alone is the Absolute Reality. It is evident that the worshipper of one avtar cannot be the worshipper of another avtar. He has clearly mentioned in Raga Malhar:

> 'Neither the Lord of Lakshmi (Vishnu), nor the Lord of Kailash (Shiv), nor anyone else is equal to those who repeat God's Name.'

Like Kabir, Ravidas believed in the formless, all mighty God: He contemplated upon the formless Brahma. With his own evidence, there remains little to be elaborated. A Vaishnav or a Shaiv would not say, 'Vishnu or Shiva are not equal to those who repeat God's name.' However, it does not mean that Ravidas was, in no way, influenced by Vaishnavism. We know that the former was a disciple of Parmananda, who himself was a disciple of Ramananda. So was Kabir. The cult of Rama as incarnation of Vishnu was popularized by Ramananda. The latter 'made no great break from the past and made no attempt to establish complete social equality, whereas Ravidas preached against the caste system and strongly condemned the four varnas. Like the Vaishnavas, specially Kabir he also composed verses in the language of the people. He denounced 'pilgrimage and fasts, and repeatedly declared that there was no use of pilgrimage, if the heart was not cleansed of pride. The object of pilgrimage was not without but within onesalf. He vehemently rejected the practice of celibacy and asceticism, of penances and austerities, of pilgrimages and formal religious excercises worship of images and the authority of the so called sacred texts. Ravidas felt that giving up food and water, boasting of knowledge and meditating in desolate caves, far from constituting Bhakti, imply hypocrisy. He condemned all hypocrisy as sham. So did Kabir and other saint poets.

The Vaishnavas attached great importance to the guru who might be understood not as a person but as the inner voice of God. The guru kindles the spiritual fire, shows the path and leads to the goal. He is the most potent factor in uniting the devotes with the Lord. Ravidas and Kabir also believed in the concept of guru. To him, the guru was like philosopher's stone.

Almost all the medieval saint poets have identified themselves with Vishnu, Brahma and Shiva as symbols of Almighty God, though nirguna, nirakar or formless. But they were perhaps having independent views on Vaishnavism.

[Chanchreek, K.L, *Sant Ravidas and His Contemporaries*]

VAISHNAVASTRA : ("the weapon belonging to Vishnu"). (employed by Bhagadatta)—Krshna has four forms : (1) one, staying on earth, engaged in ascetic austerities; (2) one, beholding good and evil deeds in the world; (3) one, coming into the world of men and engaged in action; (4) one reposing in sleep for 1,000 Years, and at the end of the 1,000 years granting, upon awakening, excellent boons. The Earth (Prthivi), knowing that time had come, asked of him as a boon for [her son] *Naraka*, that he, possessed of the Vaishnavastra, should become incapable of being slain by gods and Asuras. The boon was granted. From Naraka, the king of Pragjyotisha (i.e. Bhagadatta) got this weapon, that may slay even Indra and Rudra.

[Sorensen, *Mahabharata*]

VAISYA : It denotes a man, not so much of the people, as of the subject class, distinct from the ruling noble (*Ksatriya*) and the Brahmana, the higher strata of the Aryan community on the one side, and from the aboriginal Sudra on the other. The name is first found in the Purusa-Sukta ('hymn of man') in the Rig-Veda, and then frequently from the Athrvaveda onwards, sometimes in the form of Visya.

The Vaisya plays singularly little part in Vedic literature, which has much to say of Ksatriya and Brahmin. His characteristics are admirably summed up in the Aitareya Brahmana in the adjectives anyasya bali-krt, 'tributary to another'; *anyasyadya*, 'to be lived upon by another'; and *yathakamajyeyah*, 'to be oppressed at will.' He was unquestionably taxed by the king (*Rajan*), who no doubt assigned to his retinue the right of support by the people, so that the Ksatriyas grew more and more to depend on the services rendered to them by the Vaisyas. But the Vaisya was not a slave : he could not be killed by the king or anyone else without the slayer incurring risk and the payment of a wergeld (*Vaira*), which even in the Brahmin books extends to 100 cows for a Vaisya. Moreover, though the Vaisya could be expelled by the king at pleasure, he cannot be said to have been without property in his land. Hopkins thinks it is absurd to suppose that he could really be a landowner when he was subject to removal at will, but this is to ignore the fact that normally the king could not remove the landowner, and that kings were ultimately dependent on the people, as the tales of exiled kings show.

On the other hand, Hopkins is clearly right in holding that the Vaisya was really an agriculturist, and that Vedic society was not merely a landholding aristocracy, superimposed upon an agricultural aboriginal stock, as Baden Powell urged. Without ignoring the possibility that the Dravidians were agriculturists, there is no reason to deny that the Aryans were so likewise, and the goad of the plougher was the mark of a Vaisya in life and in death. It would be absurd to suppose that the Aryan Vaisyas did not engage in industry and commerce (**cf.** *Pani, Vanij*), but pastoral pursuits and agriculture must have been their normal occupations.

In war the Vaisyas must have formed the bulk of the force under the Ksatriya leaders. But like the Homeric commoners, the Vaisyas may well have done little of the serious fighting, being probably ill-provided with either body armour or offensive weapons.

That the Vaisyas were engaged in the intellectual life of the day is unlikely; nor is there any tradition, corresponding to that regarding the Ksatriyas, of their having taken part in the evolution of the doctrine of Brahman, the great philosophic achievement of the age. The aim of the Vaisya's ambition was, according to the Taittiriya Samhita, to become a *Gramani*, or village headman, a post probably conferred by the king on wealthy Vaisyas, of whom no doubt there were many. It is impossible to say if in Vedic times a Vaisya could attain to nobility or become a Brahmin. No instance can safely be quoted in support of such a view, though such changes of status may have taken place.

It is denied by Fick that the Vaisyas were ever a caste, and the denial is certainly based on good grounds if it is held that a caste means a body within which marriage is essential, and which follows a hereditary occupation (*cf. Varna*). But it would be wrong to suppose that the term Vaisya was merely applied by theorists to the people who were not nobles or priests. It must have been an early appellation of a definite class which was separate from the other classes, and properly to be compared with them. Moreover, though there were differences among Vaisyas, there were equally differences among Ksatriyas and Brahmanas, and it is impossible to deny the Vaisyas' claim to be reckoned a class or caste if the other two are such, though at the present day things are different.

[*Rig-Veda, Atharva, Vajasaneyi Samhita,* Muir, *Sanskrit Texts*, Macdonell and Keith, *Vedic Index*]

VAITAHAVYA : 'Descendant of *Vitahavya*,' is the name of a family who are said in the Atharva-Veda to have come to ruin because they devoured a Brahmin's cow. They are said to be Srnjayas, but as the exact form of the legend here referred to does not occur elsewhere, its authenticity is open to some doubt.

According to Zimmer, Vaitahavya is a mere epithet of the Srnjayas, but this is not probable in view of the existence of a Vitahavya.

[Macdonell and Keith, *Vedic Index*]

VAITALIN : A warrior of Skanda.

[Sorensen]

VAITARANI : One or more rivers, also the river in the region of Yama. Also in the regions of the Pitras the Ganga becomes Vaitarni. (Present in the palace of Varuna) with the tirtha 'Tripishtapa. On the Vedic Dharma performed sacrifices, placing himself under the protection of the gods; on the northern bank rishis formerly and now performed sacrifies; it is equal to the path of the gods (*devayanena patha*) to a man who has attained to Svarga. There Rudra seized the sacrificial beast as his share, but having been satisfied by sacrifice he gave up the beast and went by the path of the gods (*devayanena*). From fear of Rudra the gods reserved the best of all shares for him. He, who reciting this gatha performs his ablutions there, sees with his eyes the path of the gods : (In the country of the Kalingas) was visited by Yudhisthira etc. One of the pious rivers of Bharatavarsha.

[Sorensen]

VAITARANI : (The river) to be crossed,' that is, the river of hell, which must be crossed before the infernal regions can be entered. This river is described as being filled with blood, ordure, and all sorts of filth, and to run with great impetuosity. A second river stated by the Mahabharata to be in the country of the Kalingas; it must be the river of the same name (vulg. "Byeturnee") somewhat higher up in Cuttack.

[Dowson]

VAIVAHIKA PARVAN : This Vaivahika parvan related to the marriage of Abhimanyu and Uttara is the 56th of the minor parvans of Mahabharata. On the third day the five *Pandavas*, attired in white robes after a bath, etc., entered the palace of Virata and took their seats on the thrones reserved for kings. Virata rebuked Kanka (Yudhishthira) for this insolence; Arjuna praised Yudhishthira, saying that there was none like him even amongst *Devas, Asuras, men, Raksasas, Gandharvas Yaksas Kuberas* etc. and disclosed that he was Yudhishthira (IV, **70**). Asked by Virata which of them then was Arjuna, etc., Arjuna pointed out Bhima (B), Nakula and Sahadeva (both beautiful and great warriors), Draupadi, and himself. Uttara spoke of Arjuna's prowess, and described each of them, especially Arjuna ("it was by him that Bhishma, Drona, and Duryodhana were vanquished"). Virata, thinking he had offended Yudhishthira, offered to bestow his daughter Uttara on Arjuna, which was applauded by Uttara, and offered his whole kingdom, etc., to Yudhishthira. Arjuna accepted Uttara as his daughter-in-law, saying that such an alliance between the *Matsyas* and the *Bharatas* was desirable (IV, **71**). Asked by Virata why he himself did not wish to accept his daughter as wife, Arjuna alleged that she had confided in him as her father, and people might entertain suspicions against her or him; by accepting her for Abhimanyu he attested her purity. Virata approved of it, and Yudhishthira gave his assent; the latter sent invitations to Krishna, etc. and so did Virata. The Pandavas took up their abode at Upaplavya, Arjuna brought over Abhimanyu and Krshna, and many Dacarhas from the *Anartta* country. The Kaci king and Caibya (friendly to Yudhishthira) came, each accompanied by an akshauhini of troops; Yajnasena came there with the sons of Draupadi and

Cikhandin, and Dhrshtadyumna came with an akshauhini. All the kings that came there were lords of akshauhinis and performers of sacrifices, etc. Then came Krshna (decked with garlands), Balarama, etc., with Abhimanyu and his mother. And Indrasena, etc., having lived at Dvaraka for a whole year, came with the chariots of the Pandavas. In the train of Krshna came also 10,000 elephants, 100 thousands of horses, 100 millions of chariots, 100 millions of foot soldiers, and innumerable *Vrshni, Andhaka,* and *Bhoja* warriors. Krshna gave to each of the Pandavas numerous female slaves, etc. Then the nuptial festival set in. The matrons of the *Matsyas* were headed by Sudeshna; but Krshna was the foremost in beauty, etc. Virata gave [as dowry] 7,000 horses and 200 elephants, and much wealth, and offered his kingdom, etc., to the Pandavas. Yudhishthira gave all the wealth that had been brought by Krshna, etc., to the brahmanas.

[Sorensen, *Mahabharata Index*]

VAIVAHIKA PARVAN : Marriage of Draupadi is given in the 13th minor parvan of Mahabharata.

Dhrashtadyumna reapeated what had happened in the marriage : Arjuna had large red eyes; and Krishna had followed him, catching hold of his deerskin.

From their conversation on military subjects, he concluded that they were the Pandavas, of whom it had been heard that they had all escaped from the lac-house. Drupada (=Saumaki, v. 7198) sent his purohita to Yudhishthira, who said that there was no occasion for Drupada to grieve for his daughter. While Yudhishthira was saying this, another messenger from Drupada announced that the feast was ready (I, **193**). The Pandavas, with Kunti and Krshna were conveyed to Drupada's palace. Drupada wished to ascertain to which caste they belonged, and had for that purpose made ready a large collection of various articles appertaining to different human occupations; after dinner they began to observe, with interest, the implements of war, wherefore Drupada and his son thought that they were of royal blood (I, **194**). Yudhishthira told Drupada who they were. Drupada vowed to restore Yudhishthira to his kingdom. Yudhishthira told him that they would all marry Krshna, which Drupada considered to be contrary to morality. While they discoursed on this matter Vyasa arrived (I, **195**). Drupada consulted Vyasa about the wedding of his daughter. Vyasa desired to hear the opinion of each of them. Drupada regarded the practice of marrying one wife to five men as sinful, and so did Dhrshtadyumna. Yudhishthira thought it not to be sinful, because his heart, that never inclined to what was sinful, approved of it; "it is recorded in the Purana that Jatila Gautami had married seven rishis, and a muni's daughter, born of a tree (Varkshi [=Marisha, [BR.], see Hariv., v. 96), married the ten Pracetases"; moreover, their mother Kunti had told them to enjoy her all. Kunti was afraid that she would be guilty of a lie. Vyasa said that Yudhishthira was right, and took Drupada apart (I, **196**) and related to him *Pancendropakhyana* (238-239)—240. Drupada then consented, as it had been ordained by the gods. Vyasa declared that very day to be auspicious as the moon entered in conjunction with Pushya (Paushyam yogam upaiti). Drupada and his son made preparations for the wedding, and Dhaumya, performing the usual rites, married Krshna to Yudhishthira, and then to his brothers on successive days. Draupadi regained her virginity every day after her previous marriage. Then Drupada gave to them various kinds of excellent wealth (I, **198**). Drupada, after his alliance with the Pandavas, had all his fears dispelled. His ladies worshipped the feet of Kunti. Kunti pronounced a blessing upon Krshna. Krshna sent them costly presents.

[Sorensen, *Mahabharata Index*]

VAIVASVATA : (1) The son of sage Vivasvat, Karna. It might also be taken as Yama.

[Sorensen]

VAIVASVATA : (2) Name of Manu.

[Sorensen]

VAIVASVATA : (3) Also Yama, Dharamraj.

[Sorensen]

VAIVASVATA : (4) Name of the seventh Manu; he was son of Surya and father of Ikshwaku, the founder of the Solar race of kings.

[Dowson]

VAIVASVATOPAKHYANA(M) : ("Story of Manu Vaivasvata"). Requested by Yudhishthira, Markandeya said : The Maharshi Manu, Vivasvat's son, equal to Prajapati (i.e., Brahman), excelled his father and grandfather in strength, etc. He paractised austerities in *Badari*, standing on one foot, etc., for 10,000 years. Once a small fish came to him on the banks of the Cirini and asked his protection from the greater fishes. He first reared it in a water vessel, and as it grew larger, he carried it to a large tank, and thence into the Ganga, and at last into the ocean. The fish, saying that the world was about to be destroyed, caused him to build a strong ship with a long rope and ascend it with the seven rshis and the seeds that were enumerated by the brahmans of old. The fish then appeared and was recognized by a horn, to which Manu tied the noose. And, while there was water everywhere, the fish dragged the boat through the flood for many years, until, advised by the fish, Manu tied the ship to the highest peak of Himavat, thence called *Naubandhana*. The fish told him that he was Brahman, and caused Manu to create (again) by austerities all creatures with gods, Asuras and men etc. *Matsyakam Puranam* (III, **187**).

[Sorensen]

VAJAPEYA : This is the name of a ceremony which, according to the Satapatha Brahmana and later authorities, is only performed by a Brahmin or a Ksatriya. The same Brahmana insists that this sacrifice is superior to the Rajasuya, but the consensus of other authorities assigns to it merely the place of a preliminary to the Brhaspatisava in the case of a priest, and to the Rajasuya in the case of a king, while the Satapatha is compelled to identify the Brhaspatisava with the Vajapeya. The essential ceremony is a chariot race in which the sacrificer is victorious. There is evidence in the Sankhayana Srauta Sutra showing that once the festival was one which any Aryan could perform. Hillebrandt, indeed, goes so far as to compare it with the Olympic games; but there is hardly much real ground for this: the rite seems to have been developed round a primitive habit of chariot racing, transformed into a ceremony which by sympathetic magic secures the success of the sacrificer. In fact Eggeling seems correct in holding that the Vajapeya was a preliminary rite performed by a Brahmin prior to his formal installation as a Purohita, or by a king prior to his consecration. The Kuru Vajapeya was specially well known.

[Macdonell and Keith, *Vedic Index*]

VAJA-RATNAYANA : 'Descendant of Vajaratna, is the patronymic of Somasusman in the Aitareya Brahmana (viii, 21, 5).

[Macdonell and Keith]

VAJASANEYA : Is the patronymic of *Yajnavalkya* in the Brhadaranyaka Upanisad and the Jaiminiya Brahmana. His school, the Vajasaneyins, are mentioned in the Sutras.
[Macdonell and Keith]

VAJASANEYI - SAMHITA : The body of hymns forming the White Yajurveda
[Dowson]

VAJA-SRAVASA : 'Descendant of Vajasravas is the patronymic of Kusri in Satapatha Brah. It is also the patronymic of the father of *Naciketas* in the Taittiriya Brahmana, where the name is apparently Usant, though it is understood by Sayana as a participle in the sense of 'desiring.' The Vajasravases are in he Taittiriya Brahmana said to have been sages. They were Gotamas.
[Macdonell and Keith, *Vedic Index*]

VAJIN : In several passages of the Rig-Veda, *Vedic Index* denotes steed with reference to its swiftness and strength. In one passage it is perhaps, as Ludwing thinks, a proper name. That of a son of *Brhaduktha*, but this view seems forced.
[Macdonell and Keith]

VAJIN : A priest of the White-Yajur-Veda
[Dowson]

VAJJI : Also called Vrjika or Vrji. A people and their home. In this clan the Licchavis became the most prominent and in fact they came to be known synonymously with the Vajjis. Kautilya differentiates between these two clans, and observes how the Vrjika and Licchavika live by the title of king (*raja-sabdopa-ijvina*). (*Artha*, Bk. XI, ch. I, p, 207, text, p. 378). Hiuen Tsang in the 7th century, on visiting their country, noted that it was broad breadth-wise and narrow length-wise and that through it flowed the river Vaggamuda. It was conquered by Ajatasatru with the help of his minister Vassakara. They were known as the united Vajjis (Samvijji). The Buddha had passed through his region and till his demise they had followed the seven principles, like the Lichchavis, of good conduct but some of them, even during his lifetime, had joined Devadatta. The real break in Vajji arose when the first schism gave them the chance of presenting their Ten Points.
[*Samyutta Nikaya*; Kautilya, *Arthasastra*; Hiuen Tsang, *Record*; I, p. 77; Malalasekera, *Dictionary*, II, Law, B. C., *Ksatriya Tribes in Buddhist India*. Cunningham, *Ancient Geography of India*., Saletore, *E.I.C.*]

VAJRA : In the Aitareya Brahmana denotes, according to Geldner, the 'handle,' while *Kuta* means the 'head' of the hammer.
[Macdonell and Keith]

VAJRA : Son of Visvamitra.

VAJRA : A Yadav prince. Son of Aniruddha according to Harivamsa. Installed as Yadav king of Indraprastha.

VAJRA : Another name of Siva, out of 1000 names.
[Sorensen]

VAJRA : The thunderbolt of Indra. (made from the bones of Dadhica). : When the thunderbolt of *Indra* was hurled at *Vratra's* head it broke into 1,000 pieces; that which is known in the world as glory, is a portion of the thunderbolt (the hand of the *brahman*, the chariot of the *kshatriya*, the charity of the *vaisya*, the service of the *sudra*), therefore the horses of the *kshatriya's* chariot ought not to be slain: (Made by Tvashtr from Dadhica's bones) (Indra asked his thunderbolt (in its embodied from) to become a tiger and slay Suvarnashthivin. Also name of a vyuha.
[Sorensen, *Mahabharata Index*]

VAJRA : (1) The thunderbolt of Indra, said to have been made of the bones of the Rishi Dadhichi. It is a circular weapon, with a hole in the centre, according to some, but others represent it as consisting of two transverse bars. It has many names:—Asani, Abhrottha, 'sky-born;' Bahu-dara, 'much cleaving;' Bhidira or Chhidaka, 'the splitter;' Dambholi and Jasuri, 'destructive;' Hradin, 'roaring;' Kulisa, 'axe;' Pavi, 'pointed;' Phena-vahin, 'foam-bearing; Shat-kona, 'hexagon;' Sambha and Swaru.

2. Son of Aniruddha. His mother is sometimes said to be Aniruddha's wife Su-bhadra, and at others the Daitya princess Usha. Krishna just before his death made him king over the Yadavas at Indra-prastha.

[Dowson]

Vajra : In Brahmanical thought is generally associated with Indra as it is considered his great weapon. The celestial architect Visvakarama is credited with its creation from the bones of Dadhica, for the destruction of Vrtrasura.

In the Buddhist pantheon it is equivalent to Sunya and it is characterized by firmness, soundness, unchangeability, non-pierceabiliy, non-penetrability. It was incapable of being either burnt or destroyed. (R. N. Saletore)

[*Advayvajrasangraha*, p. 23 G.O.S., no. XL, Baroda, 1927. Saletores *E.I.C.*]

Vajra-Baisanige : Lit. a diamond seat. (*Vajra-diamond-Baisanige*-a seat). It represents a corporate. According to Saletore the ceremony is mentioned in Kannada inscriptions. This appears to have been only an imitation of the Buddhist Vajrasana, which the Jainas adapted to suit their corporate requirements. It was a great ceremony connected with the worship of a deity as can be seen from inscriptions of the 13th century A.D. A grant of A.D. 1280 narrates how, in that year the citizens (*pattanadavaru*), merchants and the commercial castes of Padyanad, the Brahmanas and the great citizens of Harihara (*maha-janangalam*), the inhabitants of Uchchangi, Beturu, Lakeya-Kere, and other towns which were the crest-jewels of the Nolambavadi Three-thousand Province, the commercial classes (*setti guttaru*), the two sects of the Nanadesis (s.v.) and the 18 castes, met (*hadinentu samayangalu*) for the sake of placing the diamond-seat (*vajrabaisanigeyagi*) before the god Mahadeva Raya Laksmi Narayana and for this purpose granted the dues specified. (*E.C.*, XI, Dg, 59, p. 195). The same expression is mentioned in another grant of A.D. 1280 (*Hariharadallu vajro baisanigeyagi*) made in connection with a similar ceremony at Harihara. (Rice *Mysore and Coorg*, p. 182). That such a function was continued in the 14th century can be seen from an inscription dated A.D. 1382 wherein it is stated that a diamond seat was placed before the god Virupaksa apparently in that deity's shrine at Hampi. This is clearly stated in the words *vajara-bisanigeyam ikki*. This ceremony, as before, was conducted by the local people and the representatives of twenty-six important towns in the Vijayanagara Empire and by all types of merchant guilds. (*E.C.*, V, Bl 75, p. 63). In the cases cited above, a diamond seat was placed before the deity either of the locality or of the donor's choice. In the case of the Buddhists, the Bodhi Manda or Vajrasana was merely the symbolic name of the seat, which they called the diamond throne on which the Buddha and his predecessors sat and attained wisdom. This custom, adopted by the Jainas, prevailed even among the Yadava (Seuna) rulers of Devagiri. The Maindapur inscription of the Yadava king, Kanhara, dated *saka* 1172 (A.D. 1259) tells us that five-hundred Svamins of the "blessed Ayyavole (Ahiole) and the Vira Banajigas of the immemorial Kurumbetta in the Kundi Three Thousand Province, granted certain tolls for the benefit of three-turreted temple Trikuta Prasada, when the emperor of the community Kalidevi Setti "was seated in the Vajra-baisanige of the imemorial Banaju town in Kurumbetta" (*E.I.*, XIX, 30, also see f.n. 1). From this reference it would appear as though such a practice came to be adopted even in the case of highly placed chiefs of corporations. (R. N. Saletore)

[*E.C.*, XII vols.; Rice, *Mysore and Coorg;* Saletore, B.A., *Social and Political Life in the Vijayanagara Empire,* II, vols. Merutunga, *Prabandhacintamani;* Al-Biruni's, *India,* I, Sachau's ed.; Ray, H.C., *Dynastic History of Northern India,* I. In Saletores *E.I.C.*]

VAJRA-NABHA : Celebrated chakra (discus) of Krishna. It was given to him by Agni, for defeating Indra,. and burning Khandava forest. Popularly known as *Sudarshan chakra.*

[Dowson, *Hindu Mythology and Religion*]

VAJRANANDI : The founder of the *Dravida Sangha* at Mathura. This is known from Devasena's work *Darsana Sara Sangraha* composed in about *v.s.* 900 (A.D. 933) which deals with various Jaina Sanghas. In a grant of A.D. 1398 he is mentioned as having followed Gunabhadra, the disciple of Jinasenacarya.

[Devasena, *Darsana Sar Sangraha*]

VAJRAPANI : A Famous Buddhist deity considered the ferocious emanation of Vajradhata and his spiritual reflex, the Dhyani Bodhisattva of Aksobhya with he *vajra* symbol. Held to be the spiritual offspring of the Vajra family. Mamaki is his spiritual mother. He is represented with two hands, either sitting or erect, carrying a lotus in his left hand, a thunderbolt (*vjara*) in his right, held against his chest, sometimes, as depicted in the *Sadhanamala,* which prescribes that he should carry a *vajra* in one hand and show the *abhaya mudra* (protection) with the other, in sculpture. (*Sadhanamala,* p. 49). Vajrapani was well known in Tibet and China. (Bhattacharya, B., *The Indian Buddhist Iconography,* (62). In early Buddhist legend Vajrapani is supposed to have accompanied Gautama Buddha as a minor deity which he is sometimes considered. He has also been identified with Sakra or Indra, the Brahmanical chief of gods and like him is believed to control the movements of clouds. Buddhists in north India pray to him in times of drought, just as in Brahmanical thought, during such periods prayers are offered to him as Sacinatha (Indra) and also to Timiresvara.

[Getty, Alice, *The Gods of Northern Buddhism;* Bhattacharya, B., *The Indian Buddhist Iconography;* In Saletore's *E.I.C.*]

VAJRASANA : (*1*) This represents the Bodhi Manda (s.v. *Bodhi Mandir,* ante, I) which was elevated by supernatural power under the Bodhi Tree and on it the Buddha was seated and likewise which all his predecessors had attained to perfect wisdom. (*I.A.*, XVII, p. 257). This diamond throne is mentioned in inscriptions in connection with the construction of buildings pertaining to Buddhist worshippers, as can be seen from the Ghosrawa Buddhist inscription. The Vajrasana has been identified with the Buddha himself. (*I.A.* XVII, pp. 307 ff.)

(2) Among the Dhyani or seven Mortal Buddhas, Gautama, the last of them is represented as Vajrasana. He sits in the Vajraparyanka pose depiciting the *bhumi-*

sparsa mudra (earth-touching). To his right is Maitreya Bodhisattva and to his left, Lokesvara. (Fig. 46, Bhattacharya, B., *The Indian Iconography*, p. 68).

[*Sadhanamala*]

Vajrasana : An yogic exercise, now very popular among sages and householders.

[Sorensen]

Vajra-Simhasana : The Diamond Throne. This term is found in Vijayanagara inscriptions, contemporary chronicles and travellers accounts. This was the diamond throne of the emperors which was seen by eyewitnesses like Abdur Razzak (A.D. 1443) and Domingo Paes in A.D. 1520. According to Razzak, "The throne, which was of extraordinary size, was made of gold and encircled with precious stones of extreme value. Before the throne was a square cushion, on the edges of which were sown three rows of pearls. During the three days (of the Mahanavami Festival) the king remained seated on this cushion. When the fete of Mahanavami was ended, at the hour of evening prayer, he was introduced into the middle of the four estrades, which were about four *ghez* in length and breadth (about seven yards and twenty one feet). "The roofs and walls of it were entirely formed of gold, plates enriched with precious stones. Each of these plates was as thick as the blade of a sword and was fastended with gold nails. Upon the estrade, in front, was placed the throne of the king and the throne itself was of very great size." That on such a costly and hallowed throne so many emperors must have sat is borne out by another visitor, Paes, who had visited Vijayanagara in its days of glory. He has noted how, on the House of Victory, there were two rooms, one of which contained an idol (implying the tutelary deity of the emperors, Virupaksa apparently) and in the other there stood the Diamond Throne. In that room, which was in the middle of that building, was placed on a dais, opposite a staircase in the centre and on that dais was placed the Diomond throne which he describes thus : "It is four-sided and flat, with a round top and a hollow in the middle for the seat. As regards the wooded work of it, you must known that it is all covered with silk cloths (*soajes*?) and has lions all of gold and, in the spaces between the cloths (*soajes*), it has plates of gold with many rubies and seed-pearls underneath; and round the sides it is full of golden images of personages and upon these is much work in gold, with many precious stones." (Sewell, *A Forgotten Empire, Paes' Narrative*, pp. 255-56). In contemporary inscriptions it is often mentioned as the *vajara simhasana.* (R.N. Saletore)

[Sewell, *Vijayangar A Forgotten Empire*, Elliot and Dowson, A *History of India as Told by Its own Historians*, VI, vols.; Saletore, B.A., *Social and Political Life in the Vijayanagara Empire*, 2 vols; Saletore, R.N. Vijaynagar Art. Saletore, R.N., *E.I.C.*]

Vaka : 'A crane.' A great Asura who lived near the city of Eka-chakra, and forced the Raja of the place to send him daily a large quantity of provisions, which he devoured, and not only the provisions, but the men who carried them. Under the directions of Kunti, her son Bhima took the provisions, and when the demon struck him, a terrific combat followed; each one tore up trees by the roots and be laboured the other, till Bhima seized the demon by the legs and tore him as under. Kuvera is sometimes called by this name.

[Downson]

Vaka Dalbhya : ('descendant of Dalbha') is the name of a teacher in the Chandogya Upanisad. According to the

Kathaka Samhita, he was engaged in a ritual dispute with Dhrtarastra.

[Macdonell and Keith]

Vako-vakya : Dialogue, a name given in the Brahmanas to certain portions of vadic texts. Vako-vakya is essential portion of Itihasa—Puranic literature.

[*Satapatha Brahmana*, *Chandogya Upanisad*]

Valabhi : (1) It is the name of the uppermost part of a house or a roof, its frame for a thatched roof. It also alludes to a type of structur; or a class of building with storeys running up to five.

[Eleet, *C.I.I.*, III, no. 18, 85, 66, p. 268; *E.C.*, V, Cn 179; *Brhatsamhita;* LVI, 25, LVII, 4; Acharya, P. K., *Dictionary.*]

Valabhi : (2) The city of the Maitrakas in Gujarat. It is now represented by the modern Town of Vala. Its ruins were traced near Bhavnagar, East Gujarat. (*A.S.W.I.,*). It has been known from the 5th century under king Balabhadra (*J.A.S.B., 1838*, p, 979). Dandin refers to it in his *Dasakumaracarita (p. 158)*, and it was visited by Hiuen Tsang in the 7th century. According to Al-Biruni and many Jaina writers this city was systematically reduced by a series of raids from *circa* A.D. 750 to 829. Merutunga records a legend about the destruction of Valabhi, which he called the "august city." He relates that Kaku and Pataka were two brothers who went to Valabhi from Marwar (Maru). The former, owing to his extreme tenuity, was nicknamed Ranka and worked for a time for his brother and, displeased with his lot, he went to fend for himself. A pilgrim from the Raivataka Mountain, who had approached his hut, which was built near the gates of Valabhi, gave him for safe custody a gourd which contained a liquid elixir. He discovered that it contained a liquid, which could transform any metal into gold. By this means, he acquird much wealhth. He also came to possess dishonestly a geometrical design which if placed under a vessel full of ghee for ever, become inexhaustible. Again, he also procured a magical image of a man of gold. All of these helped him to become the richest citizen in Valabhi, but, in spite of his immense wealth, he never spent a pice on a worthy object or granted a *cowari* in charity to any one or to a holy place. He had a comb studded with gems (ratna-khacita kanka stitayam), which he presented to his daughter and the queen of king Siladitya of Valabhi, having come to know of it, wanted it and when the king asked for it, he dared not refuse the requests. Ranka waited to wreak his vengeance on king Siladitya and went to a neighbouring kingdom of the Mlecchas (Muhammadans) and gave its sovereign "crores of gold pieces" to induce him to invade Valabhi without any cause. The Mlechcha chief complied with this treasonable plan, attacked the city of Valabhi, slew its kings Siladitya and sacked it with ease. (Merutunga. *Prabandhacintamani*, pp. 172-75). Al-Biruni (11th century) gives another version of this disaster, relating that king Siladitya wished to buy from Ranka a town, which he had purchased but, as Ranka declined to part with it, he was frightened and fled to the lord of Almansura (Bahamanabad, not far from modern Hyderabad, Sind) and, after bribing him with many presents, asked him to assist him with a naval force. He agreed, made a night attack on Valabhi, slew all its inhabitants and destroyed that city. (*Al-Biruni's India*, I, Sachau's ed. pp. 192-93). It was once conjectured (Miss Duff, *Indian Chronology*, p. 67) that Valabhi was destroyed probably in about A.D. 760 by an expedition from Sind under Amru Ibn Jamal. But the fact is it was destroyed during Arab-raids, from Sind extending from *circa*. A.D. 750 to A.D. 829. The fictitious versions of Al-biruni and Merutunga must be considered merely legends, although it is interesting to note that Al-Biruni's revelation of the treasonable part played by Ranka was corroborated by Merutunga although some centuries later. (R. N. Saletore)

[Varahamihira, *Brhatsamhita;* Fleet, J. F., *Gupta Inscriptions,* III, Acharya, P.K. Dictionary; Dandin *Dasakumaracarita; Merutunga,* *Prabandhacintamani; Al-Biruni's India'* Miss Duff; *Indian Chronology*.]

Vala-Khilya : Some hymns, a class of pygmies, an astronomical phenomenon.

This is the name given to some hymns inserted after the *Rg Veda* (viii, 48). The Valakhilya hymns are mentioned in the *Rg Veda*, the *Sakala Samhita* (vii, 48), and they are also referred to in the *Aitareya Brahmana* (v, 15.1) and other *Brahmanas* like the *Kausitaki* (xxx, 4, 8), the *Pancavimsa* (xiii, 11,3) and the *Gopatha* (ii, 6, 9). In the *Asvalayana Grhya sutra*, IX *mandala* deals with the *Pragathas* and points to ninety-two suktas and eleven more known by the name of Valakhilyas. These could not have been any persons or other beings but only hymns for they are referred to as such. In fact, they seem to have gained some importance as there appears to have existed a *Valakhilya Sastra*, which alludes to them in detail.

[*Maitreya Brahmana; Mahabharata, Adi Parva*, Macdonell and Keith, *Vedic Index*.]

Vala-Khilya : Mostly Vali, Bala or Bali, certain pigmy sages.

Saunaka asked some questions on the omens foreboding fear. *Sauti* related ("as described in the *Purana*") : once when *Kacyapa* (Kasyapa) was sacrificing from desire of offspring, assisted by the rshis, gods, and Gandharvas, *Indra*, who had been appointed to bring the sacrificial fuel together with the Valakhilyas and the other deities insulted the *Val-khilyas*, whose bodies were of the size of a thumb, all together carrying one single stalk of a palaca leaf (*butea frondosa*), and much affected when sunk in the water collected in the footstep of a cow. The *Vala-khilyas.* then sacrificed to effect that there should be another *Indra*. *Indra* repaired to *Kacyapa*; he reminded them that *Brahman* himself had made *Indra* the lord of the three worlds; the *Vala-khilyas* then declared that their effort had also been meant for the son wished for by him. Meanwhile *Aruna* and *Garuda* were begotten and destined by *Kacyapa* to come to the brothers and helpmates of *Indra*.

[Sorensen, *Mahabharata Index*]

Vala-Khilyas : 1. Eleven hymns of an apocryphal or peculiar character interpolated in the *Rig*-veda. 2. "Pigmy sages no bigger than a joint of the thumb, chaste, pious, resplendent as the rays of the sun." So described by the Vishnu Purana, which says that they were brought forth by Samnati (humility), wife of Kratu, and were 60,000 in number. They are able to fly swifter than birds. The *Rig-Veda* says that they sprang from the hairs of Prajapati (Brahma). They are the guards of the chariot of the sun. They are also called Kharwas. Wilson says "they are not improbably connected with the character of Daumling, Thaumlin, Tamlane, Tom-a-lyn, or Tom Thumb."

[Dowson, *Hindu Mythology and Religion*]

(2) According to Mallinatha the famous commentator of Kalidasa's works, the Valakhilyas were pygmies [cf. *Raghu.*,

canto to xv (10)] and they were located in the Himalayas. They are referred to as the sixty thousand Valakhilyas (pygmy-sages) in the *Agni Purana* (ch. 20, Poona, ed. 1900) and also in the *Vayu Purana* [(28, 31-39), Poona, 1905, p. 85]. According to Somadeva they were divine persons who were of the size of a thumb. (*Kathasaritsagara*, I, p. 144, f.n.).

[*Bhagavata Purana; Skanda Purana., Ramayana, Aranya Kanda,* vi (2) *Kiskindha, sarga,* 43 (33), ed. Krishnamchari, T.R., Nirnaya Sagar Press, Bombay, 1911; *Agni Purana,* Poona, 1900; *Vayu Purana,* Poona, 1905.]

(3) The Valakhilyas have also been interepreted from an astronomical view point. In the *Rig-Veda* (1, 32, 14) it is recorded how Indra, with the aid of the seven Valakhilyas or Prsni cows, broke open the Vala cave to recover the cattle. This appellation has been considered to be one among many, under the caption seven, to allude to the seven intercalary months of the ninteen years cycle. They have also been called by different other names like the following : the seven horses of the chariot of Surya (sun), seven Suparna birds which carried Krsna wrapped in water to paradise, seven rivers which Indra passed through nine-nine times or ninety-nine seven-fold rivers, after destroying Vrtra (*Rig Veda,* 1, 32, 14), the seven *rsis* (sages) (s.v. *Sapta Rsis*) and the seven hills which Indra cut through to obtain the hidden wealth of cattle, namely the rays of light. (*Rg Veda,* 8, 66, 10). (R. N. Saletore)

[Shamasastri, R., *Eclipse Cult in the Vedas, Bible and the Koran,* p. 97. In Saletore's *E.I.C.*]

VALLABHA : A courtier, a commentator, a title, a tribe, a teacher, a writer.

(*1*) A general term to mean a courtier on whom certain restrictions were placed. For example, Kautilya in the 4th century B.C. declared that the king should not only clear roads of traffic from the molestations of courtiers (*vallabha*), workmen (*karmika*), robbers and boundary guards (*anta-pala*), but also keep them from being destroyed by herds of cattle. (*Artha* Bk. II, ch. I, p. 49). (Saletore)

Such courtiers seem to have harassed people for Kautilya refers to them as *Vallabhavaruddhah*. (*Ibid.* Bk. I, ch. XIV, p. 24, text, p. 24).

(2) A commentator on Kalidasa.

(3) A title (*biruda*) among the Rastrakutas of Manyakheta (Malkhed) which was distorted by the Arabs into Balhari of Mankir. (s.v. *Rastrakuta*).

[*I.A.*, XII, p. 182; *ibid.*, V, 10; *Bombay Gaz.*, I. pt. II, 387-89.]

(4) A tribe referred to in the *Culavamsa* which relates how in South India one Manavamma once allied himself with Narasimha against a Vallabha ruler and overcome him. (*Culavamsa*, xlvii, pp. 15 ff;). During the reign of Mahinda IV, a Vallabha monarch invaded Nagadvipa, but the former, first overthrew the Vallabhas and later made a treaty with them. (*Ibid.* liv, 12 ff.). It is not possible to identify them. (R.N. Saletore, *E.I.C.*)

[*Culavamsa; Mahavamsa;* Malalasekera, *Dictionary.*]

VALLABHA : He was a great teacher, who founded the Gokula-Krsna cult. He was born in the Camparanya forest, in A.D. 1479 of Telugu Brahmana parents, Laksmana Bhatta and Elamagara, when they were returning from Banaras where they had gone on a pilgrimage. He was known as Vallabha and lived for some time at Vrndavana and later at Mathura. According to a legend, Krsna manifested himself to the great devotee in a dream or vision as Sri Nathaji or Devadamana, who appeared to him, directed him to build a shrine for Sri Krsna and to propagate the creed of divine grace (*pustimarga*). His cult of Radha subsequently tended to degenerate. His philosophy lay primarily in the belief that Krsna was to be considered the Over-Soul (*Paramatma*) and Radha, the Soul, and his cardinal principles comprised in his concepts of Kanta-Bhava, Dasya and Sakhya, implying love, service and friendship to serve humanity and God just as Radha had served her lord, Sri Krsna. He had been a prodigy from his boyhood and by thirteen he had acquired a great mastery of all the *Vedas* and the *Vedangas* and he was affectionately known as Balasarasvati Vakpati. In his early days he came under the spiritual influence of Visnu Citta, Tirumala and Madhava Yatindra. The Visnu Sampradaya cult had a great influence on him. He slowly came to be known as an *Acarya* and his teachings began to gain ground. He popularized the recitations of the *Srimad Bhagavata, Brahma Sutra* and the *Bhagavad Gita*. His first disciple was Brahmanand Dasa and later his noted followers were Krsna Dasa Adhikari, Kumbhana Dasa and Paramananda Dasa. He married Mahalaksmi when he was twenty-eight, and had by her two sons, Gopinath and Vitthala Nath. He visited the court of the great Vijayanagara emperor Krsna Deva Raya (A.D. 1509-30) who honoured him with a shower of gold (*kanakabhiseka*) and the title of *Jagadguru Mahaprabhu Srimadacarya*. The most notable result of his visit was his victory over the redoubtable scholars of the Smarta school. in public debates. On his return to Adel, his home town, he went to Brij, where he lived for a long time. He is said to have met the famous Caitanya Mahaprabhu and they were mutually impressed. He also seems to have met the blind poet and devotee, Surdas, at Gau Ghat and there initiated him into his cult. He finally fulfilled his dream-injuction to build a temple for Sri Nathaji at Govardhana. Then he returned to Adel and from there went again to Kasi to spend his last days.

He was the reputed author of several works and among them some may be noted. He wrote commentaries on the *Brahma Sutras*, called the *Anu Bhasya*, and on the *Srimad Bhagvata* entitled the *Subodhini Tika*. He is remembered as the founder of the philosophical system called *Suddhadvaita*, exalting devotion (*bhakti*) above knowledge. He is believed to have died when he was 52, in the year A.D. 1531. There is a legend that he went, like the celebrated Madhvacarya, bodily to heaven. (R.N. Saletore)

[Bhandarkar, R.C., *Vaisnavism, Saivism and Minor Religious Systems;* Ghosal, S., *The Krishna Cult of Western India*, 1901; Wilson, H.H., *Religious Sects of the Hindus*, Calcutta, 1846; Narasimacharya, *Karnataka Kavicarite*. In Saletores *E.I.C.*]

VALLABHACHARYA, GOKULASTHA GUSAIN : A sect who take their name from the great heresiarch Vallabhacharya, who was born in 1479 A.D., being the second son of Lakshman Bhat, a Telanga Brahman of the Vishnu Swami Sampradaya. "By the accident of birth, though not by descent, he can be claimed as a native of Upper India, having been born at Champaranya, a wild solitude in the neighbourhood of Benares, whither his parents had travelled up from the South on a pilgrimage. Their stay in the holy city was cut short by a popular emeute, the result of religious intolerance; and the mother, who was little in a condition to encounter the distress and fatigue of so hasty a flight, prematurely gave birth on the way to an eight-months' child. Either from an exaggerated alarm as to their own peril, or as was afterwards said, from a sublime confidence in the promised protection of Heaven, they laid the babe under a tree and abandoned it. When some days had elapsed and their fears had subsided, they cautiously retraced their steps, and finding the child still alive and uninjured on the very spot where he had been left, they took him with them to Benares." By another form of the legend the scene of Vallabhacharya's miraculous deliverance is fixed at Chunar, and the parents are said to have thrown the child into a well which is known as the Acharaj kup, or "wonderful well." Hence the place is visited by large numbers of Vallabhacharya pilgrims, who have erected a temple there dedicated to Maha Prabhu. The slaughter of fish and other animals is specially prohibited within the sacred precincts and bathing in the sacred well is supposed to be a remedy for leprosy and barrenness in women.

2. The sect has acquired rather disgraceful notoriety in connection with the famous Maharaja libel case which was tried in Bombay in 1862. The proceedings of this remarkable trial have been reprinted in a book entitled. "The History of the sect of the Maharajas of Vallabhacharyas in Western India," which gives a full account of their history, tenets, and religious practices.

[Crooke, *Tribes and Castes of N. W. Provinces and Oudh*]

Valli : A Tamil country-dance; a "willing maiden" Lord Muruganas consort. This dance was resorted to after a military triumph. The *Purapporul Venbamalai* (*circa* 7th or 8th centuries A.D.) relates that a Tamil king, after such a triumph, returned to his capital where he divided his spoils and held a feast and one of its features was the Valli dance. Little is known about its details. (R. N. Saletore)

[Dikshitar, V.R.R., *Studies in Tamil Literature*. Subrahmanian. N., *Sangam Polity*.]

Valli : This is mentioned in connection with an incident when Lord Murugan, the Tamilian counter-part of Karttikeya (s.v.) (cf. *Encyclopaedia*, II, pp. 707-9), as the chief of Kurinji, whished away his Valli and this resulted in a conflict between him and her parents. Such a situation, known as *Palai*, can be traced in the *Aham*, when a "willing maiden" was abducted by her lover without her parents knowledge or consent.

This example of Lord Murugan was literally followed by Tamil monarchs and later by Rajput kings. Pari, the chieftain of Prambu Hill and its 300 adjoining villages, had eligible daughters whose hands were sought by the rulers of the Cera, Cola and Pandyan kingdoms. The haughty Pari spurned those offers and this brought about the siege of Pari's fortress (*Puram*, 349). This triple-pronged attack failed to reduce Parambu and, as 'in many cases, they killed Pari treacherously, and captured that Hill. But Kapilar, the courtpoet and friend of Pari, led away those daughters to safety and thus evaded their capture by those three kings. (*Puram*, 200-01).

Such a type of romantic feature envisages a combination of the Gandharva type of marriage, which was a voluntary union of a maiden with her lover and the abduction of a maiden, known as the Raksasa *vivaha*, known to Manu and later to Kautilya; [Manu, II, (32-33) Kautilya, *Artha.*, Bk. II, p. 172, text, p. 151].

In historical times the abduction, ascribed in Tamil tradition to Lord Murugan, actually transpired in circa A.D. 1175 when Prthviraja (Rai Pithora Chauhan) of Ajmer, bodily carried away Samyukta, the willing daughter of *Raja* Jaichand (Jayachandra) of Kanauj, resulting in a fight between the two parties. (R. N. Saletore)

[*Puram; Aham;* Manu; Kautilya, *Arthasastra;* Chand Bardai, *Chand Raisa;* Subrahmanian, N., *Sangam Polity;* Tod, *Annals of Rajasthan. In Saletore's E.I.C.*]

Valmiki : The author of the Ramayana, which he in Vedic phrase is said to have "seen." He himself is represented as taking part in some of the scenes he describes. He received the banished Sita into his hermitage at Chitra-kuta, and educated her twin sons Kusa and Lava. "Tradition has marked a hill in the district of Banda in Bundelkand as his abode." The invention of the sloka is attributed to him, but it cannot be his, because the metre is found in the Vedas.

[Dowson]

Valmiki : According to Hindu belief the sage-poet of Ramayana age. Today he is known as the world-renowned epic poet, author of *Ramayana*. He is believed to have been at first a hunter and for a time lived by plunder. According to tradition, his original name was Ratnakara and he had become the terror of the country-side where he lived as a highway robber. Once during his depredations, he came across the great sage Narada and without revealing his identity he asked this hunter if he was aware that he was leading a life of sin. Ratnakara replied that he was merely earning his livelihood to maintain his family. Then Narada inquired, who would be responsible for the crimes he had committed and the bandit answered that he would not take that blame for he was doing all that for his wife and children. In that case, continued Narada, he should inquire from them whether they would be answerable for his crimes. Ratnakara went home and asked his wife and children about their sharing the responsibility for his crimes. When they refused, telling him that it was his duty to support them and that they would not be held responsible for any consequences, he went back with a heavy heart and told Narada about this matter. Narada revealed him that he would attain blessedness if he would utter the word "Rama" but Rantakara was too ignorant even to utter that word and so he pronounced it in the opposite way, namely, *Mara*, which repeated often and quickly is transformed into *Rama*. By constantly pronouncing and repeating this *mantra*, Ratnakara became so immersed in deep meditation that he lost consciousness of this world and its turmoils and attained *samadhi*. In this state, as had happened to Bahubali, the Jaina saint ant-hills grew round him till he could hardly be recognized. After long time in this state, Narada, while on his usual round, came to this spot and discovering that it was the same old brigand, who had been captured in an ant-hill, flung on him some drops of the holy water from-pot (*kamandalu*) and immediately Ratnakara awoke as though from a trance and bowed to the sage. Narada bade him rise and announced that, from that moment, he would be called Valmiki for the white-ant, *valmika*, had built a mound round him. When Valmiki inquired what he should do henceforth, Narada asked him to commence composing the *Ramayana*: (s.v.). The result was the immortal master-piece.

Further it has been claimed that the tale of the *Ramayana,* as described by Valmiki, is to be referred to in the *mantra* of the *Rg Veda,* commencing with the words *bhadro bhadraya* etc. but the explanatory comment (*nirukta*), however, is not included in Yaska's *Nirukta.* (Bhandarkar, R.G., *Vaisnavism, Saivism, Etc.*). Kautilya in the 4th century B.C. was certainly aware of the *Ramayana* story, for he relates, as an illustration, that Ravana, unwilling to restore a stranger's wife, under the influence of greed, perished like some others. (Kautilya, *Artha.,* Bk. I, ch. VI, p. 11, text, p. 11).

Also an echo of the Valmiki legend found its way into the Tamil country. A Tamil sage, Tellyumannathar, who also was absorbed in deep penance wrapt in an ant-hill, was forgotten by the living in the locality. Two hunters (*Bedars*), named Irumban and Pandan, came to that place, where now stands a Jaina *basti* (temple) in the Arni district, Tamil Nad and, without being aware of the saint's existence, dug that ant-hill and hit him with their instruments right in the chest. Frightened by the consequeness of this offene, they tried to rectigy by covering that ascetic with leaves and by bringing him daily fruits, flowers, honey and roots. Later, Samayanathar arrived there and the frightened *Bedars* [(s.v.) took him to the ant-hill and he conveyed this information to the Rayar. This ant-hill sage later cured the king's sister of some illness caused by an evil spirit, which he exercised and the "Rayar" rewarded him for this kindness. In the Tamil country records the title Rayer has invariably been accorded to Krsna Deva Raya who reigned in the 16th century. (Saletore, B.A., *The Wild Tribes in Indian History,* p. 96). Today story of Ramayana is known world-wide

Sage Valmiki is remembered everywhere in India as the author of the immortal epic *Ramayana.* Merutunga, the Jaina writer, has cited the names of Valmiki and Vyasa (s.v.), to exemplify the axiom that one, whose reputation is esstablished, can escape criticism. He makes one of his characters observe : "Valmiki makes the sea to be abridged with rocks brought about by monkeys, Vyasa, by the arrows of Arjuna and yet they are not charged with exaggeration". (Merutunga, *Prabandhacintamni* p. 61). (R. N. Saletore)

[Valmiki, *Ramayana;* Tulsidas, *Ramacaritmanas;* *Mahabharata;* Bhandarkar, R.G., *Vaisnavism, Saivism and Minor Religious System;* Aurobindo, *Sri Vyasa and Valmiki,* Bombay, 1956; Merutunga, *Prabhandhacintamani.* In Saletores *E.I.C.*]

VALMIKI ASRAMA : Famous hermitage of Valmiki. situated at the foot of the Citrakuta mountain and it was seen by Laksmana, when returning from Mathura. [*Ramayana Uttrakanda, sarga* 84(3).] In this famous hermitage, Sita, wife of Rama Dasarathi, gave birth to the twins Lava and Kusa. This hermitage is occasionally mentioned in the *Ramayana* as having been located in the neighbourhood of the confluence of the two rivers, Ganga and Tamasa (the eastern Tons flowing into the Ganges about 18 miles south east of Allahabad). As stated in the *Ramayana* the river Tamasa was free from mud and Rama Dasarathi desired to have a bath there. [*Ramayana-Adi kanda, 2 sarga,* (4-6)]. According to Kalidasa this river was considered sacred and Dasaratha had its banks decorated with many sacrificial posts (*Raghu,* IX, 72) and several ascetics dwelt there. Kalidasa located this hermitage at a place about five miles south-west of the present Mathura

(*Raghu.* XV, 11, 15). But this of course differs from its location as set forth in the *Ramayana*, Pargiter located it on the banks of the Tamasa (*J.R.A.S.*, 1894 235), while it has also been identified with a spot at Bithur, 14 miles away from Kanpur. (Law B.C., *Historical Geography*, p. 133). Pargiter's identification seems preferable. (R. N. Saletore)

[Valmiki, *Ramayana;* Tulasidasa, *Ramacaritmanas;* Kalidasa, *Raghuvamsa; J.R.A.S.*, 1894; Pargiter, *Markandeya Purana.* In Saletore's *E.I.C.*]

VAM-DEVA : Is credited by tradition with the authorship of the fourth Mandala of the Rig-Veda, and he is once mentioned in that Mandala. He is, moreover, credited with the authorship of the fourth hymn of the Mandala by the Yajur-Veda Samhitasa. He there appears as a son of *Gotama*, while in one hymn of the fourth Mandala of the Rig-Veda Gotama is mentioned as the father of the singer, and in another the Gotamas occur as praising Indra. In the Brhaddevata two absurd legends are narrated of Vamadeva. One describes Indra as revealing himself in the form of an eagle to the seer as he cooked the entrails of a dog; the other tells of his successful conflict with Indra, whom he sold among the seers. Sieg has endeavoured to trace these tales in the Rig-Veda, but without any success. Moreover, though Vamadeva is mentioned in the Atharva-Veda and often in the Brahmanas, he never figures there as a hero of these legends.

[Macdonell and Keith, *Vedic Index*]

VAMADEVA : Further this ancient sage had horses of the Vamya type, which were celebrated for their speed. Sala was the eldest son of king Pariksit the other two being Dala and Bala, by a maiden who had obtained a pledge from Pariksit not to make her see water. Once he was out hunting to capture a deer, which he was able to do only with the help of Vamadeva's horses. Sala, after the hunt was over, failed to return those horses to the sage. He waited for a month and then dispatched his disciple Atreya, who was unable to get any satisfactory reply from Sala. Then Vamadeva himself went to Sala and demanded the return of his horses. Sala, instead of returning them, contended that such horses were not intended for Brahmanas like Vamadeva but for Ksatriyas like himself and offered in their instead, first two bulls, then four asses or mules, but when Vamadeva refused to take anything in exchange excepting his horses, Sala threatened to kill Vamadeva. He retorted that Brahmanas could not be killed and directed four demons to destroy Sala. On Sala's death, the Iksvakus enthroned his brother Dala who continued his brother's hostility towards Vamadeva. Dala first tried to shoot Vamadeva with a poisoned arrow but, instead of killing Vamadeva, shot his own son, Syenajit. Finding that he was unable to shoot another poisoned arrow, he submitted to Vamadeva who suggested to him to touch his wife with that poisoned arrow, which he had desired to shoot at Vamadeva for the second time and that thereafter he would be cleansed of all sins. Dala's wife was a dutiful and pious woman and Vamadeva was pleased with her ways and worship and so he granted her a boon to serve Brahmanas, freed her and Dala from the effects of his sins and directed him to think only of his future welfare. Dala, happy at this reconciliation, then returned to Vamadeva his horses, which had caused them all so much trouble. Little can be made out of this reference to the Vamya type of horses. (R.N. Saletore)

[*Mahabharata*, III (192); Sorensen, *Index;* Saletores, *E.I.C.*]

Vama-Deva : According to Dowson 1. he is a Vedic Rishi, author of many hymns. In one of his hymns he represents himself as speaking before his birth, saying, "Let me not come forth by this path, for it is difficult (of issue) : let me come forth obliquely from the side." Sayana, the commentator, says in explanation, "The Rishi Vama-deva, whilst yet in the womb, was reluctant to be born in the usual manner, and resolved to come into the world through his mother's side. Aware of his purpose, the mother prayed to Aditi, who thereupon came with her son Indra to expostulate with the Rishi." [This story accords with that told by the Buddhists of the birth of the Buddha.] In the same hymn Vamadeva says, "In extreme destitution I have cooked the entrails of a dog," and Manu cites this to show that a man is not rendered impure even by eathing the flesh of dogs for the preservation of his life. In another hymn he says, "As a hawk I came forth with speed;" and a commentator explains, "Having assumed the form of a hawk, he came forth from the womb by the power of Yoga, for he is considered to have been endowed with divine knowledge from the period of his conception." 2. A Vedic sage mentioned in the Maha-bharata as possessor of two horses of marvellous speed called Vamyas. 3. A name of Siva; also of one of the Rudras.

[Dowson, *Hindu Mythology and Religion*]

Vamadeva : A sage. He was seen in the palace of Indra.

[Sorensen]

Vamadeva : A prince. (in the north, vanquished by Arjuna on his digvijaya).

[Sorensen]

Vamadeva : Civa; one out of his 1000 names.

[Sorensen]

Vamadeva-carita(m) : ("the history of Vamadeva"). (Markandeyas.). As *Yudhishthira* wished to hear about the greatness of *brahmans*, *Markandeya* related : King *Parikshit* in *Ayodhya*, of the race of *Ikshvaku*, was, in the forest, led far away by a deer, and by a tank met with a beautiful maiden, who came along singing. He married her after having given her the pledge not to let her see, water, and having arrived at his capital he lived with her in privacy, and nobody could obtain any interview with him. His chief minister, having found out the matter, made an artificial forest, with a tank covered with a net of pearls, and showed it to the king. The king told his wife to plunge into this tank. She did so, and did not reappear. When the water had been bared out a frog was found. The king ordered all frogs to be slaughtered. *Ayu*, the king of the frogs, in the shape of an ascetic (quoting two *slokas* : "Do not wish to kill the frogs, etc."), told him that the queen was his daughter *Susobhana*, who had deceived many kings. She was restored to the king, but *Ayu* cursed her, saying : "Thy offspring shall prove disrespectful to brahmans." *Parikshit* begot three sons on her : *Sala*, *Dala*, and *Bala*. Having installed *Sala* on the throne, *Parikshit* retired to the wood. One day, *Sala*, as he could not overtake a deer, forced his charioteer to indicate to him, to whom the *Vamya* horses belonged. He borrowed them from the *rshi Vamadeva* and caught the deer, but did not return them. After a month, *Vamadeva* in vain sent his disciple *Atreya*, and then came himself, and asked for the steeds. The king, saying that such horses were not fit for brahmans, in vain offered to give him two bulls, then four asses or four mules, and as he threatened to let him be killed, *Vamadeva,* saying that *brahmans* could not be punished, let four *Rakshasas* slay him with their lances. *Dala,* whom the *Ikshvakus* installed on the throne, attempted to shoot *Vamadeva* with a poisoned arrow, but shot his own son *Syenajit,* and was unable to discharge another poisoned arrow. Then he gave way, and, advised by *Vamadeva,* he touched his queen with the arrow and was thus purified of his sin. The queen obtained the boon from *Vamadeva,* that she might prevail upon her husband that they both should serve the *brahmans,* and he be freed from his sin, and that *Vamadeva* should think of their weal. The king became glad and restored the *Vamya* horses (III, **192**).

[Sorensen, *Mahabharata Index*]

VAMAKA : Name of a caste.

VAMANA : A serpent.

VAMANA : Name of a tirtha.

VAMANA : A Suparna, son of Garuda.

VAMANA : name of one of the elephants of the quarters.

VAMANA : ("the dwarf") = Vishnu (Krshna) (with reference to his avatara as a dwarf in order to decieve Bali), (sixth avatara of Vishnu).

[Sorensen]

VAMANA : = Civa : One out of his 1000 names.

[Sorensen, *Mahabharata Index*]

VAMANA : A writer, a common name, a deity. As Saletore narrates :

(1) The author of the *Kasika Vriti.* As I-Tsing refers to this work and notes that it was regularly used by the Chinese for studying grammar, it may be presumed that it must have existed prior to his arrival in India in the 7th century. It has been observed that this Vamana must have completed this work after Jayaditya's death as it was left incomplete after the fifth book. A commentary on it was written by the Buddhist scholar, Jinendrabuddhi, and the *Nyasa* referred to by Magha, (s.v. *Encyclopaedia,* III) has been considered to be an allusion to this book (Keith, *Sanskrit Literature,* p. 430).

(2) A rhetorician, a writer on poetics, who wrote the *Kavyalankarasutravrtti.* It has been noted that a verse, occurring in Bhasa's *Svapnavasavadatta* (iv, 3) was borrowed by this Vamana in his work referred to (iv, 3.25) with slight changes and that he had also incorporated verses from Bhasa's *Carudatta* (i, 2), *Pratijna* (iv, 2) and also from the *Mrcchakatika* (i, 9). (Pusalker, A.D., *Bhasa,* pp. 205-6). This is not surprising as this Vamana has been assigned to the end of the 8th century A.D. (Keith, *Sanskrit Literature,* p. 381). He is declared to have been a minister of the Kashmir king Cippata Jayapida (A.D. 826-38) (Keith *op.cit.,* p. 381). Kalhana, who knew better does not include him as one of the poets who obtained fame during this reign like the four he has specified, namely Anandavardhana, Ratnakara, Sivasvamin, and Muktakana [Kalhana *Raja.,* V (32-36)]. He is claimed to have had a more developed idea of the *Kavya* and that he had advanced the new concept that the soul of poetry was opposed merely to the body. (*Ibid.,* p. 381). He admits the existence of three kinds of usage *Riti, Vaidarbhi, Candi, Pancali,* and they were as styled so they were found accordingly among the works of the local poets.

(3) As a common name Vamana became current in Kashmir from the 10th century A.D. Thus, in the hands of one "Vamana and other roguish sons of Jisnu", Ksemagupta (A.D. 950-58) "danced just as if he were a doll pulled by strolling players with strings." {Kalhana, *Raja.,* VI

(166)] Vamana was one of the officers of king Kalasa (A.D. 1063-89). [*Ibid.*, VII (486-518)]. (R. N. Saletore, *E.I.C.*)

[Keith, A.B., *History of Sanskrit Literature*, London, 1953; Krishnamachariar, *A History of Classical Sanskrit Literature*, Madras, 1939, Kalhana, *Rajatarangini*.]

(4) One of the incarnations of Visnu, who has also been known as Trivikrama and as Ulagalanda Perumal in the Tamil country (Tamil Nad). Vamana was the god who took three strides to indicate the space he had desired, as enshrined in the legend of Bali, the great-grand son of Hiranya-Kasyapa. Bali had conquered the three worlds, which he ruled but, in spite of his unparalleled and charity, as he had superseded Indra, he appealed to Visnu for his reinstatement as the chief of the gods. Visnu, the avowed enemy of the demons (Asuras), however, could not fight openly with such a just king like Bali and so he went to him in the disguise of a dwarf (Vaman) poor Brahmana and begged for three steps of land to sit upon and meditate undisturbed. Bali granted this favour but found to his surprise that the dwarf, growing in size, with his first step occupied the whole earth, with his second, the entire sky and, when the dwarf asked Bali where he should place his third step Bali offered his own head. When Vamana put his foot on Bali's head, down he went crashing into the neither world. Visnu pleased with this matchless generosity of Bali appointed him as Visnu's representative in the nether regions, and the guardian of his palace there. Not many temples are dedicated to Vamana in South India but one exists at Tirukkoyilur, Tamil Nad.

Vamana, is, not represented either in the Buddhist of Jaina pantheons. There is however, a Yaksa, the attendant of the 23rd *tirthankara* Parsvanatha who, like his master is called Parsva or Dharanendra or Vamana and his Yaksini's name is Padmavati. Both of them carry snakes as symbols. (R. N. Saletore)

[*Mahabharata*; *Ramayana* (I, 32); Jinasena, *Uttarapurana*; Sorensen, *Index*; Bhattacharya B.C., *The Jaina Iconography*; *Satapatha Brahmana*, XII, p. 59 S.B. E. In Saletore's *E.I.C.*]

VAMANA DVADASI : South Indian feast to commemorate Vamana's destruction of Bali. An image of Vamana is made in the guise of a beggar and placed on a tray filled with rice, grain and flowers. An all-night vigil is kept especially by women on this occasion. After the worship is over an unmarried youth is invited to the function to represent Vamana. He is presented with a mendicant's stick, a loin cloth and an umbrella.

[*Ramayana*, I, 32; *Satapatha Brahmana*, S.B.E., Underhill, M.M., *The Hindu Religious Year*.]

VAMANAKA : An ancient tirtha. Bathing here was considered sacred.

[*Mahabharata*]

VAMANA PURANA : "That in which the four-faced Brahma taught the three objects of existence, as subservient to the greatness of Tri-vikrama (Vishnu), which treats also of the Siva kalpa, and which consists of 10,000 stanzas, is called the Vamana Purana." It contains an account of the dwarf incarnation of Vishnu, and "extends to about 7000 stanzas, but its contents scarcely establish its claim to the character of a Purana." "It is of a more tolerant character than the (other) Puranas, and divides its homage impartially between Siva and Vishnu with tolerable impartiality. It has not the air of any antiquity, and its compilation may have amused the leisure of some Brahman of Benares three or four centuries ago."—*Wilson.*

[Dowson, *Hindu Mythology*]

VAMA MARGA : Saletore gives a new interpretation of Vama-Marga cult. An extremist usage of an aspect of Saktism. It is much misunderstood even at present. It is viewed from two angles. According to the *Agastya Sutras* [ch. IV (64-66)], with reference to five *makaras*, it is applied only to those communities addicted to wine and meat. The five *makaras* are wine (*madya*), fish (*matsya*), sexual intercourse (*maithuna*) meat (*mamsa*) and mystic gestures (*mudra*). These have been misunderstood and misapplied by some of its followers by resorting to prohibited foods, drinks and sexual practices. The symbolic and philosophic aspects of these *makaras* are—wine (*madya*) as the amorosia emanating from the *cit-candra mandala* in *yoga*, meat (*mamsa*), intended for mastering appetite through fasting by feeding on one's self; fish (*matsya*), the ida and gesture (*mudra*) the pingala-nadis and the sexual-union (*maithuna*) represents the ecstasy of the coalition of the Over-Soul and the Soul. This cult also included the adoration of the nude feminine form and its original intention was the eradication of the sexual appetite in man and the inculcation of a concept of divinity in sex. These intentions were invariably misunderstood and misinterpreted, especially after the age of Sankara. (8th century A.D.).

[*Agastya Sutras*, ch. IV; Sankaracarya, *Saundaryalhari*, trans. by Ganesha Aiyar, G.V., also see Intr. to *Vidya Saparya Vasana*; Dikshitar, V.R.R., *The Lalita Cult*, pp. 78-79. In Saletore's *E.I.C.*]

VAM-MARGI, BAM-MARGI, VAMA-CHARI SECT. : A sect, who follow the worship of the female principle in nature and indulge in sensuality at their rites, according to the precepts of the Tantras. The name signifies 'the followers of the crooked or left-handed path.' Their principal sacred text is the *Rudra-Yamal-Damru Tantra*, which is said to have been promulgated by Rudra or Siva through his Damru or drum at the end of his dance in Kailas, his heaven in the Himalayas. The Tantras, according to Professor Monier-Williams, inculcate an exclusive worship of Siva's wife as the source of every kind of supernatural faculty and mystic craft. The principle of female energy is known as Sakti, and is personified in the female counterparts of all the Gods of the Hindu triad, but is practically concentrated in Devi or Kali. The five requisites for Tantra worship are said to be the five Makaras or words beginning with M : Madya, wine; Mansa, flesh; Matsya, fish; Mudra, parched grain and mystic gesticulation; and Maithuna, sexual indulgence. Among the Vam-Margis both men and women are said to assemble at a secret meeting-place, and their rite consists in the adoration of a naked woman who stands in the centre of the room with a drawn sword in her hand. The worshippers then eat fish, meat and grain, and drink liquor, and thereafter indulge in promiscuous debauchery. The followers of the sect are mainly Brahmans, though other castes may be admitted. The Vam-Margis usually keep their membership of the sect a secret, but their special mark is said to be a semicircular line or lines of red powder or vermilion on the forehead, with a red streak half-way up the centre, and a circular spot of red at the root of the nose. They use a rosary of rudraksha or of coral beads, but of no greater length than can be concealed in the hand, or they keep it in a small purse or bag of red cloth. During worship they wear a piece of red silk round the loins and decorate themselves with garlands of crimson flowers. In their houses they worship a figure of the double triangle drawn on the ground or on a metal plate and make offerings of liquor to it.

They practise various magical charms (or Mantras) by which they think they can kill their enemies. Thus fire is brought from the pyre on which a corpse has been burnt, and on this the operator pours water, and with the charcoal so obtained he makes a figure of his enemy in a lonely place under a pipal tree or on the bank of a river. He then takes an iron bar, twelve finger-joints long, and after repeating his charms pierces the figure with it. When all the limbs have been pierced the man whose effigy has been so treated will die. Other methods will procure the death of an enemy in a certain number of months or cause him to lose a limb. Sometimes they make a rosary of 108 fruits of the *dhatura* and pierce the figure of the enemy through the neck after repeating charms, and it is supposed that this will kill him at once.

[Russell and HiraLal, *Tribes and Castes of the Central Provinces of India*]

Vamsa : (1) Rafters or beams of bamboo cane found in Rig-Veda.

(2) Used in the sense of spiritual genealogy, list of teachers in Satapatha Brah., Vamsa Brah., Sankhayana Aranyaka.

[Macdonell and Keith]

Vamasa : It has several meanings, like a bamboo, a people, and their country, a deity, a family, according to R. N. Saletore :

: As a bamboo of which Kautilya has mentioned some varieties. In the bamboo group (*vamsa*) he has noted the types called *utaja, cimiya, cavavenu, vamsa, satina, kanaka, bhalluka*, etc. Bamboos, which were exported from India to ancient Rome where they were seen in Roman temples, were used for making bows (*dhanumsi*) of probably the Vamsa variety, while the Venu type was used for making arrows (*isavah*). (Kautilya, *Artha.*, Bk. II, ch. XVII, p. 107, text, p. 100; *ibid.*, ch. XVIII, p. 111, text, p. 102). (R. N. Saletore)

[Pliny, *Natural History*, vol VI.]

: As a people and their country under this name it is believed they have lived in the south of Uttara Kosala (with its metropolis at Ayodhya), having their capital at Kosam (near Allahabad) as may be seen from the *Jatakas* (*Jataka*, IV, 28). They were also known as the Vatsas (Rhys Davids, *Buddhist India*, pp. 3, 27, also *Mahavastu*, I, 34). They lived in the Allahabad region. (Saletore)

[Malalasekera, *Dictionary*, II, p. 798; *Jataka*, IV; Rhys Davids, *Buddhist India*; *Mahavastu*.]

: Also a musical instrumental deity in the Buddhist pantheon. She is depicted as Vamsa in the *Pancadada Mandala* in the *Nispannayogavali*. She is represented as white in colour, holding in her two hands a flute on which she plays. The other musical deities depicted are *Vina*, *Mukunda* and *Muraja*. (Saletore)

[*Nispannayogavali*, p. 76; Bhattacharya, B., *The Indian Buddhist Iconography*.]

: As dynasty this is a general term applied to families of rulers like the Hoysala. Lists of such kings are prepared and called *Vamsavalis*, which can be found in Nepal and in Assam. (Saletore)

[Ray, K.C., *Dynastic History of Northern India*, I, pp. 186, 265.]

Vana : Vana in the Rig-Veda and the Atharva-Veda denotes 'instrumental music' according to the St. Petersburg Dictionary; but in the later Samhitas and the Brahmanas a 'harp' or 'lyre' with a hundred strings (*sata-tantu*), used at the Mahavrata ceremony. The Rig-Veda clearly refers to the seven 'notes' (*dhatu*) of the instrument, which are called elsewhere the seven Vanis, unless the latter expression be taken as referring to the metres.

[Macdonell and Keith, *Vedic Index*]

Vana : This word in the Rig-Veda and later denotes the 'forest,' not necessarily of trees only, but, like Aranya, the wild uninhabited land. It also means 'wooden cup' used in the Soma ritual, and in one passage perhaps a part of the chariot.

[Macdonell and Keith]

Vana Durga : A deity. One of the Durgas mentioned in the *Agamas*, the others being Nilkanthi (who bestows prosperity, wealth and happiness), Ksemankari (giver of health), Harasiddhi, fulfiller of the worshipper's wishes, Rudradamsa (one who has a lion for her vehicle), Jaya (bestower of emancipation—*siddhi*), Vindhyavasino, one who has a lion for her vehicle, Ripumari, the destroyer of foes, Vana Durga, the 9th though not in this order, has eight hands of which only seven clasp weapons.

[Gopinath Rao, T.A., *Hindu Iconography*, pp. 342-44; Dikshitar, V.R *The Lalita Cult*. Saletore, R.N., *E.I.C.*]

Vanamali Misra : He was a pupil of Bhattoji Diksita. He said to have lived between A.D. 1600 and 1660. He appears to have had another name, Krsnadatta Misra. He was the son of Mahesa Misra and lived as a Kurukshetranivasi. He wrote the following books—*Brahmaprakasika*, *Kuruksetrapradipa*, *Sarvatirtha-prakasa*, *Sandhya-mantra-vakya*, *Dharmaprakasika*, and probably also *Vaiyyakaranamatonnajjana* and *Siddhanta-tattva-viveka*. Another writer, Nilakantha Sukla, was also a pupil of Bhattoji Diksita, probably along with Vanamali Misra, who was an author of repute. (R. N. Saletore)

[Gode, P.K., *Adyar Bulletin*, X, pt. 4, pp. 231-35; *Chronology of the Works of Varadraja; P.V. Kane Commemoration Volume*, 1941, pp. 188-99; Misra—*A Pupil of Bhattoji Diksitar and his Works; Studies in Indian Literary History*]

Vana Prastha : This is the third stage of life of a sage or householder, for passing his time in the woods.

[Dowson]

Vanara : Apes, among the offspring of Pulastya. Also among the offspring of Hari.

[Sorensen]

Vanara-Dhvaja : Also known as KAPI DHVAJA, the ensign of Arjuna, (*kapidhvaja*) the most popular of the Pandava brothers, was also the insignia of the Kadambas of Banavasi and Hangal. It was also a cherished symbol of the *Balagai* or the Right Hand Castes.

[Rice, *Mysore Gaz., Srimad Bhagavad Gita*; Sorensen]

Vanaraja : Non-Aryan king of forest devellers. In ancient days probably Nisads and Nags living in forests chose their cheifs or kings who were known as Vana-raja. These were community panchāyats (assembles) in primitive societies.

[Sorensen]

Vanaraja : The ruler of forest. Probably the name of the founder of the Capotkata rulers of Gujarat. As a child he was found by the Jaina monk, Silagunasuri, in a little wood called Vadhiyara in a cloth cradle where he was left by his mother for a while as she had gone to fetch some fire-wood. By giving her some cash, he bought that child, took him to his monastery nearby, named him Vanaraja and he lived there till he was eight years old. One day he was asked by the Abbess, Viramati, under whose care he had been brought up, to drive away some rats which had been eating the offerings placed before the deities in the monastery. On the next morning, she was surprised to find no rats and when she asked him how he had managed to drive them away, he said that he had employed the fourth expedient, which she could not understand but which she learnt from the Abbot, who explained, that it was one of four strategic expedients (*upaya*) intended for kings to deal with enemies. The Abbot at once realized that the boy was not destined for the priesthood as he had shown tendencies of kingship and he examined that boy's horoscope and his suspicions were confirmed. So he decided to return the boy to his mother, who took him to his maternal uncle who was a professional bandit. The young boy soon became, like his uncle, a bandit and one day while burgling a merchant's house the thrust his hand through a hole in a wall till it reached a vessel of curds, which he tasted. So he said to himself that, having eaten food in that house, he should not rob its master and left behind all that he had stolen. This so amazed that merchant's sister Sridevi that she sent for him, gave him food, drink and clothes and when he was about to leave, secured a promise from him that, if he ever became a king, he would for her, as his sister, to put on his forehead the vermeil-spot (*tilaka*) during his coronation. He always strove towards that end. Once three of his followers saw a merchant Jamba, whom they detained in a forest. On seeing three of them, he broke two out of his five arrows as he observed that two were superfluous. To test his skill Vanaraja's followers asked Jamba to shoot a moving object (*calavedhyas*) and when he hit accurately, they were so delighted that they took him to their master who told him that, at his coronation, he would be made the Chief Minister. Then Vanaraja robbed a *Pancakula* officer when he was returning with twenty-four lakhs of silver drammas (*drachmas*) and 4,000 well-bred horses. With this newly acquired wealth he built a new city which he called Anahillapura (s.v.), had himself crowned, had the vermeil-spot placed on his forehead by Sridevi and appointed jamba his Chief Minister as he had promised. He is said to have lived for 109 years 2 months and 21 days. His son Yogaraja succeeded him. This long life is reminiscent of king Sivamara I (s.v. *Sudraka*). (R. N. Saletore)

[Merutunga, *Prabandhacintamani*, pp. 16-19, Tawney's ed.; Wilford, *Asiatic Researches*, IX, pp. 185-87; Bird, *History of Gujarat*, p. 139. Saletore, *E.I.C.*]

VANASA-BRAHMANA : The eighth Brahmana of the Sama-Veda. It has been edited by Burnell.

[Dowson]

VANAS-PATI : 'Lord of the forest,' primarily denotes 'tree,' and then 'post' or 'pole.' In some passages it is applied either to a part of the chariot or to the chariot as a whole. It also means a 'wooden drum' and a 'wooden amulet,' while in some passages it denotes the plant *par excellence*, Soma.

[Macdonell and Keith]

VANAVASA : A city. It was the Banavasi, also known as Vaijayantipura and the Byzantium of alien writers. It was the capital of the Kadambas as is noted in Pali literature. After the Third Council, Rakkita Thera, who was dispatched to proselytise the people, is claimed to have converted, after preaching the *Anamatagga*

Samyutta, poisted in mid-air, Sixty-thousand persons and out of these thirty seven-thousand joined the Order and fifty *viharas* were built there. (*Mahavamsa*, xii, 4, 30). Little credence can be placed in these figures, for they are invariably exaggerated to an incredible degree in Pali accounts of the Buddha and his followers. The antiquity of this city is vouched for by the *Mahabharata*, which refers to it, (6, 366) and by other Pali texts.

There seems to have existed another city of the same name in Burma. In the *Sasanavamsa* reference is made to its namesake around Prome in Lower Burma. (*Sasanavamsa*, p. 12). (R. N. Saletore)

[*Dipavamsa*, viii; *Samanta Pasadika*, i, 63, 66; *Mahavamsa*, xii, 4, 30; *Sasanavamsa*, p. 12; Malalasekera, *Dictionary*, II, pp. 828-29; *Mahabharata*, 6, 366; *Harivamsa* (5252). Saletore's *E.I.C.*]

VANAVASI : Name of Vanavasa, Vaijayanti, Byzantium. This capital of the Kadambas is claimed to have been naturally fortified. In an inscription of A.D. 1038 it is recorded as having been "shut in by a fence of continuous forests." It is also referred to likewise in an earlier grant of A.D. 1019. (*E.C.*, X, pl 106a). This fortification may be compared with that Cakrakotta (s.v.).

[Saletore, *E.I.C.*]

VANAVASSAKA : A people of south. Probably primitive tribe residing in Vana (forests).

VANAYU : (1) An asura, among sons of Asura Danu.

(2) A prince, son of Pururavas and Urvasi.

[Sorensen, *Mahabharata*]

VANAYU : This region was mentioned by Kautilya where the best type of horses could be procured. The other countries where such varieties of horses could be secured were Kamboja, Sindhu and Aratta (s.v.) (Kautilya, *Artha.*, Bk. II, ch. XXX, p. 148. text, p.133). Kamboja was the large area between the Punjab and Balk, Sindhu, the Indus and the tract irrigated by it and Aratta probably Gujarat. The region of Vanayu, which was also known to Kalidasa, who refers to it in the *Raghuvamsa* (v, 73, Joglekar's ed.) may probably be identified with the modern Bannu in Punjab, now in Pakistan.

[Kautilya, *Arthasastra*; Law, B.C., *Historical Geography*; Saletore, B.A., *Main Currents in the Ancient History of Gujarat.* In Saletore, R.N., *E.I.C.*]

VANCI, VANJI OR KARUR : Capital of the Ceras, whose kingdom comprised five districts (*nadus*). It was situated on the banks of the river Periyar, away from its mouth and almost near the foot of the Western Ghats (Malaya) [cf. *Silappadikaram*, XXV, (19-22)]. It was known to Ptolemy, who located it much further up that river. It was once strongly fortified, with its walls having mounted missiles to fight any aggressor and its gates crowned with huge towers, which were white-plastered and decorated with flags. Outside its walls there was a moat which had water, sheltering man-eating crocodiles in it. Within the fort there were shrines: a Visnu temple called Adanamadam, a Buddhist *caitya* and a Nirgrantha monastery. It had many flower gardens, tanks, streams, and islands. Outside the fort lived the Cera king's forces while, under its silent groves dwelt philosophers and sages (*Manimekhalai* xxviii, 2-68; *Silppadikaram*, xxvi 62, xxx, 51). It is now known as Tiru Karur, three miles from Kothaimangalam and twenty-eight miles east-by-north of Cochin, now marked by an old shrine and many relics. (R. N. Saletore)

[*Manimekhalai*; *Silappadikaram*; Kanakasabhai, V., *The Tamils 1800 Years Ago*. Saletores *E.I.C.*]

VANDANA : Name of a river, Gandaki.

[Sorensen]

VANGA : Probably the designation of Bengal proper, is not found in the earlier Vedic literature unless it is to be recognized in the curious word *Vangavagadhah*, which occurs in the Aitareya Aranyaka, and which suggests amendment to *Vanga-Magadhah*, 'the Vangas and the Magadhas,' two neighbouring peoples. The name is certainly found in the Baudhayana Dharma Sutra.

[Macdonell and Keith]

VANGA : Bengal. Ancient known region. This was known to Panini (*Asta*. II, 1, 1, 1,). An epic legend makes Vanga one of the Ksetraja sons of the Asura Bali by his wife Sudesna through the agency of the sage Dirghatamas, while his other brothers were Anga, Kalinga, Pundra and Suhma. This myth appears to allude to a popular belief that they must have formed an ethnic group in that period. It is often mentioned in later inscriptions.

[*Satapatha Brahmana*; Panini, *Astadhyayi E.I.V.*, (130) p. 193. In Saletore's *E.I.C.*]

VANGASENA : Writer on medicine and a physician. He was the author of *Cikitsa-sara-sangraha*. He was the son of Gadadhara, and lived first at Kanjika and was the contemporary of Laksmanasena (*c*. A.D., 1185-1206). He is not original but strongly derivative, following almost verbatim the *Madhavanidhana*, Susruta, Vrnda and Cakradeva, not to mention others. He seems to have hailed from the north-east part of India. In his work he refers to the proper purification of mercury and of mercurial mixtures, although he reveals little acquaintence with the system of working on mercury. His work *Cikitsa-sara-sangraha* deals as a general compendium, with an introductory knowledge of pathology, description of diseases, their treatment, pharmacy, haemorrhoids purification of steel, quicksilver and other, similar matters. It may be noted that Kautilya also refers to persons experienced in the art of distillation and condensation of mercury (*rasapaka*). (Kautilya, *Artha*. Bk. II, ch. XII, p. 83, text, p. 81). (R. N. Saletore)

[Jolly, Julius, *Indian Medicine*; Dutt, *Materia Medica*; Haraprasad Sastri, *School History of India*, Calcutta. 1896; Kautilya, *Arthasastra*. In Saletore's *E.I.C.*]

VANGRDA : Is the name of a demon or a human foe in the Rig-Veda.

[Macdonell and Keith]

VANI : A Jaina deity mentioned in Jaina inscriptions along with Caturanana and Vacaspati.

[Jinasena, *Uttara Purana*.]

VANIJ : This word denotes 'merchant' in the Rig-Veda and later, Pani and Kraya;

[Macdonell and Keith]

VANIJYA IN THE BRAHMANAS : Denotes the business of a merchant (Vanij) 'trade'.

[Macdonell and Keith]

VAPUSHMAT : A man who killed King Marutta of the Solar race. Dama, son or grandson of Marutta, in retaliation killed Vapushmat. With his blood he made the funeral offerings to the Manes of Marutta, and with the flesh he fed the Brahmans who were of Rakshasa descent.

[Dowson]

VARADAPALLIKA : This was the earlier name of Bardoli in Gujarat. This name may be compared with Vatapadraka.

[*Bombay Gov.*, I, pt. I; Bird, *History of Gujarat*]

VARADARAJA : A scholar. He was one of the disciples of the famous Bhattoji Diksita and has been assigned to *circa* A.D. 1600-1669. (Gode, P.K., *Annals of the Tirupati Oriental Institute*, I, pp. 117-27). He was the author of *Girivanapadamanjari*, which records a talk in Sanskrit on the daily life of a Banaras Brahman from dawn to night and, being simple, it is intended to help beginners in Sanskrit. This work was imitated by Dhundiraja, a son of Srirangabhatta of Banaras, who calls himself a Madhava of Maharastra and observes that, among his community members there were no evil tendencies of any kind. In Dhundiraja's work an echo of the siege of Jiniji has been traced. (Gode, P.K. *Studies in Indian Literary History*, III, pp. 151-71). (Saletore, *E.I.C.*)

[Varadaraja, *Girvanapadamanjari;* Gode, P.K., *Studies in Literary History*]

VARAHA : A boar. It is mentioned as an animal in the *Rg Veda* (i, 53, 8) and later. (*Aitareya Brahmana*, v, 33,2). *Varaha Avatara* is one of Visnu's incarnations. It was adopted as a dynastic symbol by the Western Calukyas and the emperors of Vijayanagar. Seven boars or pigs formed groups of the beasts which draws the chariot of the Buddhist deity, Maricipuva (seven pigs). The Jaina deity Manavi, has a boar for her vehicle and *Varaha* was the title of the Assamese king Ratnapala (11th century).

[*Rg-Veda; Aitareya Brahmana;* Macdonell and Keith, *Vedic Index*]

VARAHA-KALPA : The present Kalpa or year of Brahma.

[Dowson]

VARAHA-MIHIRA : An astronomer, among nine-gems of the court of king Vikramaditya. Author of Brahat Samhita and Brihat Jataka. Died in A.D. 587.

[Dowson]

VARAHA MIHIRA : A noted astrologer, astronomer and mathematician. There were probably two persons who had this name, as Saletore narrates:

(1) According to Merutunga there was a Varaha Mihira, who lived in Pataliputra. But from other sources, little is known about this astrologer. Merutunga relates how there lived in Pataliputra a Brahmana named Varaha, and his son was called Varaha Mihira, who from his birth was a firm believer in astrology. But he could not pursue his astrological studies as he was very poor and for a living he grazed cattle. Once, while at this work he drew a horoscope on a flat rock where he used to sit and he forgot to erase this *kundali* when returning home. When he sat down to take his night meal he remembered this and went straight to that place where he found a lion sitting on that rock and thought, he could without disturbing it, rub it off, but in doing so by placing his hand beneath its stomach, he woke up that lion. It at once manifested itself before him as Surya, the Sun-God and pleased with this young man's courage, asked him to choose a boon. Varaha prayed that he might be shown the entire universe, the complete circle of asterisms and the planets. The Sun-god made him ascend his chariot, took him to heaven where for a year he studied the state of the planets, their retrograde and accelerated motions and other activities. Then he came down to earth a different man. In view of this favour shown to him by god Surya, he came to be known as Varaha Mihira. Merutunga adds that this Varaha Mihira was highly honoured by king Nanda and that he composed a treatise on astrology called *Varahi Samhita*. (Merutunga, *Praba.* pp. 192-92). Whether this legend refers to a Varaha Mihira prior to the one known to history

or to a different individual cannot be decided. No other details are known about this Varaha Mihira from any other source. His work *Varaha Samhita* is reminiscent of the well-known *Brhat Samhita* of the later Varaha Mihira. Merutunga's account is apparently fictitious.

(2) The second Varaha Mihira has been ascribed to *circa* A.D. 505. He was the son of Aditya Dasa of Kapiththaka. His well-known works are *Panca Siddhantika, Brhat Samhita* and *Brhajjataka*. He was an astronomer and astrologer. The first one is a work on astronomy in which he enunciates the astronomical principles embodied in the works of Pailisa, Romaka, Vasistha and Brahman who had preceded him, in the field of astronomy. In evaluating the worth of all these works Varaha Mihira concludes that Soura was the most accurate of all those astronomers. The latter two treatises of Varaha Mihira deal with astrology, the fixation of time, the position of the planets, eclipses and incidentlally also furnish some geographical data. His work shows that he was aware of the earlier occurrences of equinoxes, yielding approximately accurate results. He was the first astronomer to furnish a revised version of the Hindu calendar after calculating the precession of equinoxes from the preparation of the earlier *Surya Siddhanta*. His experience from such work must have led him to remind prospective calendar makers to correct almanacs by considering the previous precession of equinoxes. That calendar-making was well-known in India from much earlier times as can be seen from Kautilya who furnishes in detail particulars about calculation from a day to an age.

Varaha Mihira's contemporary was Jinabhadra Gani, another prominent mathematician (A.D. 529-89) and from his work it can be definitely estabilished that *sunya* (zero) was employed as a positive numerical symbol (cf. *Brhat Ksetra Samasa*, i, 69). Along with mathematicians like Pullisa and Lalla, Varaha Mihira also commenced writing numerals from right to left. His use of the rule of the three has also been notioned in his work *panca Siddhanitika*. (R.N., Saletore)

[*Brhat Samhita* edited by Kern, H., Calcutta, 1865, also by Sudhakara Dvivedi with Bhattotpala's Commentary, Gangoly P. and Sengupta, P. *Surya Siddhanta*, Calcutta. 1935; Varaha Mihira, *Panca Siddhanta*, ed by Sudhakar Dvivedi, Banaras, 1889; *Brhajjataka*, ed. by Dr. Thibaut; Keith, A.B., *Sanskrit Literature*. In Saletore, R.N., *E.I.C.*]

VARAHAKSETRA : The field of Varaha. A place in Kashmir. Its other name was Varahamula by which it is still known in Kashmir among Kashmiris. It is the modern Baramula. It was well-known from the 10th century A.D. The Kashmiri king Ksemagupta (A.D. 950-58) went there to die and had founded there earlier the convents or monasteries of Srikantha and Ksemanatha. [Kalhana, Raja, VI (186)]. Kalhana adds that these two religious establishments were founded near Huskapura. (Kalhana,, *Ibid.*) Bernier, the traveller admired the avenues of its popular trees.

[Kalhana, *Rajatarangini*; Bernier, *Travels*.

VARAHA PURANA. "That in which the glory of the great Varaha is predominant, as it was revealed to Earth by Vishnu, in connexion, wise Munis, with the Manava kalpa, and which contains 24,000 verses, is called the Varaha Purana;" but this description differs so from the Purana which bears the name in the present day, that Wilson doubts its applying to it. The known work "is narrated by Vishnu as Varaha, or in the boar incarnation, to the personified Earth. Its extent, however, is not half that specified, little exceeding 10,000 stanzas. It furnishes also itself evidence of the prior currency of some other work similarly denominated." "It may perhaps be referred to the early part of the twelfth century."

[Dowson, *Hindu Mythology*]

Varahi : A World Mother. A Brahmanical and Buddhist deity. Saletore writes:

(1) In the Brahmanical pantheon Varahi is believed, according to the *Puranas* to have sprung from the mother earth along with six others and some times an eighth is also added. They are Brahmi, Mahesvari, Kaumari, Vaisnavi, Mahendri, Camundi, and occasionally Mahalaksmi. (*Devibhagavata*, Bk. IX, ch. 9). In the *Silpa Samgraha*, Varahi is depicited as the laughter of Yama and she has been identified with he deity Yamya by Hemadri which incidentally is the name of the fort gates noted by Kautilya, though it is not the name of a fenicnine deity and named after yama, the god of death. In the *Varahi Kalpa* mention is made of the Dandanatha Varahi with eight arms, holding a staff and she is seated on a lotus of gold. Svapna Varahi has four arms and the tusks of a *varaha* (boar or pig). She has been compared with the Buddhist deity Varttali, who has a red, boar's face and four arms. She is robed, in a red costume, adorned with many kinds of jewels and carries in her two left hands a noose and the Asoka twig, while in her two right hands she holds the *vajra-ankusa* and a needle. She is one of the four deities attending on Maricipuva, an emanation of Vairocana, (*Sadhanamala*, pp. 297-98). This comparison cannot be carried very far for the Buddhist deity is otherwise different in many respects. The other deities are Vadali, Varalui and Varahamukhi. They all are almost identical with Varttali with slight variations.

(2) Varahi is one of the Brahmanical deities adopted in the Vajrayana pantheon. She is depicted as blue in colour, with an owl for her vehicle and with four arms. Two of them are folded in the *anjali mudra* (prayer) and in her other two, in her right she carries a *rohita* fish and in her left a skull (*kapala*). Her images have been found in China. The comparison of the Varahi with the Bramanical Varahi is more apt and reasonable. (R.N. Saletore)

[*Nispannayogavali*, p. 62; Clark, W.K., *Two Lamaistic Pentheons*, II, pp. 72, 76; Bhattachrya, B., *The Indian Buddhist Iconography*, p. 364, also p. 211. In Saletore's *E.I.C.*]

Varahi puja : After Holi festival, image of goddess Varahi is worshipped in towns and villages of north India, with oblations to save the children from disease and for the safe delivery of the pregnant woman.

Varalaksmi Vrata. A vow. This is celebrated on the last Friday of the bright fortnight of *Asadha* (also known as *Adi*) (July-August) by propitiating the goddess of wealth, Laksmi, Visnu's visit to a pious woman, Sarmadi, in Kundinapura in Vidarbha in a dream. The deity seems to have told her of her satisfaction with her motherly devotion to her children. On waking up she, after a bath, worshipped Lakshmi and prayed to her to bless her for ever in future. When people began to hear of her dream they too followed this Lakshmi worship for which *bel* leaves, *durva* grass or *hariali* grass (Cynodon Dactylon) are considered essential.

[Law, B.C., *Historical Geography,* Underhill, M.M., *The Hindu Religious year;* Ayyar, P.V.J., *South Indian Festivals.* In Saletore's *E.I.C.*]

VARANASI : One of the most sacred towns of northern India, known for learning and religious teachings. Has references even in old texts, legends and folklore. A seat of cultural trends. Also known as Kasi, Kasika. 1. Modern Banaras. It derived its name from its two rivers Varuna in the north and Asi in the south. It was founded by Divodasa, son of Bhimasena, ruler of Kasi, who, after its foundation, was defeated and fled to a forest. The Jainas claim that their 23rd *Tirthankara* Parsvanatha was born there (s.v.). It was also visited by Mahavira. In the *Puranas* it is remembered as one of the most important among the holy places. In Buddhist Literature the religious and cultural importance of this city is noted. It was known by different names at various times—Molini, Ramna, Surundhana, Pupphuvati, Sudassana and Kasipura (*Jataka,* V, 54, VI, 115). It was also commercially momentous and could be approached in the east from Sravasti and in the west from Taksasila (Taxila). Hiuen Tsang, who visited it, called it P'o-lo-ni-sse, found it prosperous, being 4,000 *li* in circumference with thirty *sangharamas* and a hundred temples. He admists that the Buddhist population in that city, during his visit, was comparatively small (Hiuen Tsang, *Record,* II, pp. 44 ff.). It has also been culturally consequential for, from there earnest students went year after year by road to the great university of Taksasila as is borne out by several *Jatakas.* In the Deer Park known as Sarnath also near this city, the Buddha preached his first sermon and initiated several persons. There-after, he preached many sermons there. It was also visited by several monks of distinctions. As Kasigrama was granted as "bath-money" by king Mahakosala during the wedding of his daughter Kosaladevi to Bimbisara of Magadha (*Jataka,* III, 237), it became a part of Magadha territory and its importance during the Buddha declined. Thereafter Varanasi nevertheless continued to be prominent. It is situated 80 miles to the south of Allahabad, on the northern bank of the Ganges. (R. N. Saletore)

2. Famous for its silken clothing. A city founded by Koliyas and Shakyas as per Buddhist texts. Many Ikshavaku race kings ruled over this land.

[*Mahabharata; Saurapurana; Kalika Purana;* Panini, *Astadhyayi; Jatakas,* III, IV, VI (Fausboll's ed.) *Satapatha Brahmana,* XIII; *Ramayana, Uttara Kanda, Adi Kanda;* Hiuen Tsang, *Record, II;* Bhandarkar, D.R., *List of Northern Inscriptions; E.I.,* XXXVI, pt. I, XIV: *Cambridge History of India; I; Anguttara Nikaya,* I; *Digha Nikaya,* II, Altekar, V.S., *A History of Banaras.* In Saletore, R.N., *E.I.C.*]

VARANASI KATAKA. Also called by Muslim writers Katak-Banaras. Firuz, according to Badauni and Firishta, crossed the river Mahanadi to reach it. Shams-i-Siraj called it simply Banarasi. This place has been identified with the modern Cuttack by some writers but its identification with the present Jajpur seems more reasonable. (Ray, H.C., *Dynastic History of Northern India,* I, p. 491, f. n. 4). Shams-i-Siraj relates that the Muslim ruler of Delhi, Firuz (Firuz Shah Tughlak A.D. 1351-88) went through Bihar to Jajnagar, a name applied to the whole of Orissa under its Ganga kings. He adds that "Sultan Firuz rested at Banarasi, an ancient capital of the arrogant Rais." This Muslim chronicler was informed, probably by his father, who was employed in the suite of Riruz, that there were two forts in Baranasi, each populated by a large number of people. This was in *circa* A.D. 1360 when the Ganga ruler of Jajnagar, whose capital was "Banaras," was Bhanudeva III, (A.D. 1352-78). (R. N. Saletore)

[Firishta, *The Rise of the Muhammadan Power in India*, I, Briggs' trans., p. 452; Badauni, *Bibliotheca India*, 1868, I. Saletore's *E.I.C.*]

VARANAVATI : 1. Is found in one passage of the Atharva-Veda. It seems to be, as Roth thought, the name of a stream, and is regarded by Ludwig as the Ganges. Bloomfield, while considering that a plant may, as Sayana thinks, be meant, yet regards a reference to a river as probable. 2. This river is located in Varanasi as Varuna.

[Macdonell and Keith, *Vedic Index*].

VARARUCI : More than one person with this name probably existed. As Saletore narrates:

(1) A grammarian often identified with Katyayana. Merutunga clearly refers to two Vararucis and the first, according to him, lived in the city of Avanti. (Saletore R.N. *Encyclopeadia*, I, pp. 157-58). There, the king *Vikramaditya* entrusted his daughter, Priyangumanjari, to a *pandit* called Vararuci as an understudy. In view of her extraordinary cleverness, she soon learnt the *Sastras* in a "few days." One day in spring, at noon, she saw her teacher coming along the road and he rested under the cool shade of her window. She asked him whether she could send him some mangoes warm or cold. Not realizing her sarcasm, he told her that he would like them warm. Then she flung them into a corner of his garment, which he was holding to receive them. Still, they fell on the ground and were covered with dust. He picked them up and tried to remove the dust by blowing over them. While he was doing this, she taunted him inquiring whether they were too hot as he was trying to cool them with his breath. Annoyed by this taunt, he scolded her, remarking that she thought herself to be vey clever in cavilling at her preceptor and cursed her that she would get for husband a herdsman. That herdsman after all proved to be the immortal poet Kalidasa.

[Merutunga, *Prabandhacintamani*, pp 5-6, Tawney's ed.]

This was the traditional Vararuci, a supposed contemporary and one of the nine gems of king *Vikramaditya's* court.

(2) The second Vararuci is no more historical than his first namesake. He is supposed to have hailed from South India and Candra Gomin while returning from Ceylon is believed to have visited Vararuci's house in the Daksinapatha. [*J.A.S.B.*, (N.S.); III, no. 2 (20), pp. 121-22)]. If this tradition is to be considered credible, then Vararuci must have been a contemporary of Candra Gomin who lived in the 7th century A.D. This is doubtful unless corroborated (*Encyclopaedia*, Saletore R.N.)

[Vidyabhusan, S.C. *Medieval Indian Logic, Calcutta, 1909.*]

(3) The third Vararuci, according to Merutunga, was the Chief Pandit in the court of king Bhoja of Malwa (C.A.D. 1010-55). Once that king had secretly taught a pet parrot, during a certain part of the night, the words "Alone is not becoming." Next morning, as instructed, it repeated that sentence in a public assembly of *pandits*. When the king asked them to explain what it meant, none was

able to furnish any explanation and they requested permission for a period of six months to find out a solution. Vararuci then wandered in a foreign land and met a herdsman who told him that he would be able to furnish a solution to that cryptic statement. But on account of his age, he would not leave his dog of which he was very fond and he could not carry it with him. Vararuci offered to carry that dog on his shoulder and asked that herdsman to accompany him and they both sought an audience with the king. When the king asked for a solution, the herdsman replied that, in this world of living beings, covetousness alone was not becoming. The king inquired why and the herdsman pointing to Varauci observed that a Brahmana had carried a dog, which he ought not to have even touched, on his shoulder and that was a manifestaion of covetousness, which alone was not becoming. (Merutunga, *Pra., pp. 69-70*).

[Merutunga, *Prabandhacintamani;* Vidyabhusan, S.C., *Medieval Logic; etc.* Saletore, R.N., *E.I.C.*]

Varasikha : This is the name of a leader whose tribe is mentioned in the Rig-Veda as being defeated by *Abhyavartin Cayamana*.

[Macdonell and Keith]

Varendra : Modern Rajashahi. This was the home of Candra Gomin.

Varksi : A daughter of a sage. She was virtuous and the wife of ten husbands.

[*Mahabharata;* Sorensen, *Index.*]

Varman : Denotes body armour, coat of mail, corselet, in the Rig-veda. What material it was made is uncertain; there are references to sewing (*syuta*) which may be reckoned in favour of the use of linen corselets such as those recorded by Herodotus, but there is a later reference to corselets of *Ayas, Loha,* or *Rajata,* on which it is doubtful whether much stress can be laid. They may, bowever, have seen either of metal or of leather covered with metal.

[Macdonell and Keith, *Vedic Index*]

According to Bhagwat Sharan Upadhyaya and Dr. Vasudeo Sharan Agrawal Vedic people knew the art of fighting. Some of them were great warriors and certainly Indra was their leader, and used armour.

[Chanchreek, *Aryan Race*]

Varna : 'Colour,' is a common word in the Rig-Veda and later. A large number of colours are enumerated in Vedic literature, but it is not possible to deduce any clear information as to the accuracy with which the Vedic Indian distinguished colours, or as to the principle on which his distinctions were based. The Rig-Veda seems to show that red or yellow colours were the most noticed, but this may be accidental. 'Black' or 'dark' is denoted by *krsna,* 'white' or ' light-coloured' by *sukla* or *sveta.* 'Black' seems to be meant in one passage of the Rig-Veda by *syeni* also. 'Dark-grey' or 'dusky' is expressed by *syama.* The sense *of nila is* doubtful, perhaps 'dark-blue; bluish-black. The series of words *hari, harina, harit, harita,* seems, on the whole, to denote 'yellow,' but 'green' is also a possible rendering, since the epithet is used of the frog. 'Brown ' is certainly the *meaning of babhru,* which is used of the Vibhitaka nut. 'Reddish-brown' seems to be the tinge implied by *kapila* ('monkey-coloured'), while *pingala* appears to denote a shade of brown in which yellow pre-dominates, 'tawny.' 'Yellow' is expressed by pita as well as *pandu. A garment of saffron (maharajana)* is mentioned in the Brhadaranyaka Upanisad. Rudhira and lohita are red, while *aruna* is 'ruddy.' Kalmasa means spotted,' and *silpa* 'dappled,' while mingled shades like *aruna-pisanga*, 'reddish brown,' also occur.

[Macdonell and Keith, *Vedic Index*]

VARNA : (Lit. 'colour') in the Rig-Veda is applied to denote classes of men, the Dasa and the Aryan Varna being contrasted, as other passages show, on account of colour. But this use is confined to distinguishing two colours: in this respect the Rig-Veda differs fundamentally from the later Samhitas and Brahmanas, where the four castes *(varnah)* are already fully recognized.

(a) Caste in the Rig-Veda—The use of the term Varna is not, of course, conclusive for the question whether caste existed in the Rig-Veda. In one sense it must be admitted to have existed: the Purusa-Sukta, 'hymn of man,' in the tenth Mandala clearly contemplatess the division of mankind into four classes—the Brahmana, Rajanya, Vaisya and Sudra. But the hymn being admittedly late, its evidence is not cogent for the bulk of the Rig-Veda. Zimmer has with great force combatted the view that the Rig-Veda was produced in a society that knew the caste system. He points out that the Brahmanas show us the Vedic Indians on the Indus as unbrahminized, and not under the caste system; he argues that the Rig-Veda was the product of tribes living in the Indus region and the Panjab; later on a part of this people, who had wandered farther east, developed the peculiar civilization of the caste system. He adopts the arguments of Muir. derived from the study of the data of the Rig-Veda. viz.: that (*a*) the four castes appear only in the late Purus sa-Sukta; (*b*) the term Varna, as shown above, covers the three highest castes of later times, and is only contrasted with Dasa; (*c*) that Brahmana is rare in the Rig-Veda, Ksatriya occurs seldom, Rajanya only in the Purusasukta, where too, alone, Vaisya and Sudra are found; (*d*) that Brahman denotes at first 'poet.' 'sage,' and then 'officiating priest,' or still later a special class of priest; (*e*) that in some only of the passages where it occurs does Brahman denote a priest by profession, 'while in others it denotes something peculiar to the individual, designating a person distinguished for genius or virtue, or specially chosen to receive divine inspiration. Brahmana, on the other hand, as Muir admits, already denotes a hereditary professional priesthood.

Zimmer connects the change from the casteless system of the Rig-Veda to the elaborate system of the Yajur-Veda with the advance of the Vedic Indians to the east, comparing the Germanic invasions that transformed the German tribes into monarchies closely allied with the church. The needs of a conquering people evoke the monarch; the lesser princes sink to the position of nobles; for repelling the attacks of aborigines or of other Aryan tribes, and for quelling the revolts of the subdued population, the state requires a standing army in the shape of the armed retainers of the king, and beside the nobility of the lesser princes arises that of the king's chief retainers, as the Thegns supplemented the Gesiths of the Anglo-Saxon monarchies. At the same time the people ceased to take part in military matters, and under climatic influences left the conduct of war to the nobility and their retainers, devoting themselves to agriculture, pastoral pursuits, and trade. But the advantage won by the nobles over the people was shared by them with the priesthood, the origin of whose power lies in the Purohitaship, as Roth first saw.

Originally the prince could sacrifice for himself and the people, but the Rig-Veda itself shows cases, like those of Visvamitra and Vasistha illustrating forcibly the power of the Purohita, though at the same time the right of the noble to act as Purohita is seen in the case of Devapi Arstisena. The Brahmins saw their opportunity, through the Purohitaship, of gaining practical power during the confusion and difficulties of the wars of invasion, and secured it, though only after many struggles, the traces of which are seen in the Epic tradition. The Atharva-Veda also preserves relics of these conflicts in its narration of the ruin of the Srnjayas because of oppressing Brahmins, and besides other hymns of the Atharva-Veda (viii-xii), the Satarudriya litany of the Yajur-Veda reflects the aboriginal population was still seeing with discontent, and Rudra was worshipped as the patron god of all sorts of evil doers.

This version of the development of caste has received a good deal of acceptance in its main outlines, and it may almost be regarded as the recognized version. It has, however, always been opposed by some scholars, such as Haug, Kern. Ludwig, and more recently by Oldenberg and by Geldner. The matter may be to some extent simplified by recognizing at once that the caste system is one that has progressively developed, and that it is not legitimate to *sec* in the Rig-Veda the full caste system even of the Yajur-Veda; but at the same time it is difficult to doubt that the system was already well on its way to general acceptance. The argument from the non-brahminical character of the Vratyas of the Indus and Panjab loses its force when it is remembered that there is much evidence in favour of placing the composition of the bulk of the Rig-Veda, especially the books in which Sudas appears with Vasistha and Visvamitra, in the east, the later Madhyadesa, a view supported by Pischel. Geldner, Hopkins, and Macdonell. Nor is it possible to maintain that Brahman in the Rig-Veda merely means a 'poet' or 'sage.' It is admitted by Muir that in some passages it must mean a hereditary profession : in fact, there is not a single passage in which it occurs where the sense of priest' is not allowable, since the priest was of course the singer. Moreover, there are traces in the Rig-Veda of the threefold or fourfold division of the people into *lrahma, ksatram,* and visah, or into the three classes and the servile population. Nor even in respect to the later period, any more than to the Rig-Veda, is the view correct that regards the Vaisyas as not taking part in war. The Rig-Veda evidently knows of no restriction of war to a nobility and its retainers, but the late Atharva-Veda equally classes the folk with the *bala,*' power,' representing the Vis as associated with the Sabha, Samiti, and Sena, the assemblies of the people and the armed host. Zimmer explains these references as due to tradition only; but this is hardly a legitimate argument, resting, as it does, on the false assumption that only a Ksatriya can fight. But it is very doubtful whether Ksatriya means anything more than a member of the nobility, though later, in the Epic. it included the retainers of the nobility, who increased in numbers with the growth of military monarchies, and though later the ordinary people did not necessarily take part in wars, an abstention that is, however, much exaggerated if it is treated as an absolute one. The Ksatriyas were no doubt a hereditary body; monarchy was already hereditary, and it is admitted that the Sudras were a separate body: thus all the elements of the caste system were already in existence. The Purohita, indeed, was a person of great importance, but it is clear, as Oldenberg urges, that he was not the creator of the power of the priesthood, but owed his position, and the influence he could in consequence exert, to the fact that the sacrifice required for its proper performance the aid of a hereditary priest in whose possession was the traditional sacred knowledge.

Nor can any argument for the non-existence of the caste system be derived from cases like that of Devapi. For, in the first place, the Upanisads show kings in the exercise of the priestly functions of learning and teaching, and the Upanisads are certainty contemporaneous with an elaborated caste system. In the second place the Rigvedic evidence is very weak, for Devapi, who certainly acts as Purohita, is not stated in the Rig-Veda to be a prince at all, though Yaska calls him a Kauravya; the hymns attributed to kings and others cannot be vindicated for them by certain evidence, though here, again, the Brahmanas do not scruple to recognize Rajanyarsis, or 'royal sages'; and the famous Visvamitra shows in the Rig-Veda no sign of the royal character which the Brahmanas insist on fastening on him in the shape of royal descent in the line of Jahnu.

(b) *Caste in the later Samhitas and Brahmanas.*—The relation between the later and the earlier periods of the Vedic history of caste must probably be regarded in the main as the hardening of a system already formed by the time of the Rig-Veda.

I. The Names of the Castes.—The most regular names are Brahmana, Rajanya, Vaisya, and Sudra, or later Brahmana, Ksatriya. Vaisya, and Sudra. There are many other variants: Brahman, Ksatra, Sudraryau; Brahman, Rajanya, Sudra, Arya; Brahman. Rajanya, Vaisya, Sudra; Brahmana, Rajan, Visya, Sudra; Deva, Rajan, Sudra, Arya, and Brahman, Ksatra. Vis, and Sudra. In other cases the fourth class is represented by a special member: Brahmana, Ksatriya, Vaisya, and Candala. Often only the three upper classes are mentioned, as Brahmana, Rajanya, Vaisya, Brahman, Ksatram, Vis, etc. Three castes—Brahmana, Rajan, Sudra—are mentioned in the Atharva-Veda and two castes are repeatedly mentioned together, either Brahman and Ksatra, or Ksatra and Vis.

2. The Relation of the Castes.—The ritual literature is full of minute differences respecting the castes. Thus, for example, the Satapatha prescribes different sizes of funeral mounds for the four castes. Different modes of address are laid down for the four castes, as *ehi*, 'approach'; *agaccha*, 'come'; *adrava*, 'run up'; *adhava*, 'hasten up,' which differ in degrees of politeness. The representative of the four castes are dedicated at the Purusamedha ('human sacrifice') to different deities. The Sutras have many similar rules.

But the three upper castes in some respects differ markedly from the fourth, the Sudras. The latter are in the Satapatha Brahmana declared not fit to be addressed by a Diksita, 'consecrated person,' and no Sudra is to milk the cow whose milk is to be used for the Agnihotra ('fire-oblation'). On the other hand, in certain passages, the Sudra is given a place in the Soma sacrifice, and in the Taittiriya Brahmana there are given formulas for the placing of the sacrificial fire not only for the three upper castes, but also for the Rathakara, chariot maker.' Again, in the Aitareya Brahmana, the Brahmana is opposed as 'eater of the oblation' to the members of the other three castes.

The characteristics of the several castes are given under Brahmana, Ksatriya and Rajan, Vaisya, Sudra : they may be briefly summed up as follows : The Vis forms the basis of the state on which the Brahman and Ksatra rest; the Brahman and Ksatra are superior to the Vis, while all three classes are superior to the Sudras. The real power of the state rested with the king and his nobles, with their retainers, who may be deemed the Ksatriya element. Engaged in the business of the protection of the country, its administration, the decision of legal cases, and in war, the nobles subsisted, no doubt, on the revenues in kind levied from the people, the king granting to them villages for their maintenance, while some of them, no doubt, had lands of their own cultivated for them by slaves or by tenants. The states were seemingly small : there are no clear signs of any really large kingdoms, despite the mention of Maharajas. The people, engaged in agriculture, pastoral pursuits, and trade (Vanij), paid tribute to the king and nobles for the protection afforded them. That, as Baden-Powell suggests, they were not themselves agriculturists is probably erroneous; some might be landowners on a large scale, and draw their revenues from Sudra tenants, or even Aryan tenants, but that the people as a whole were in this position is extremely unlikely. In war the people shared the conflicts of the nobles, for there was not yet any absolute separation of the functions of the several classes. The priests may be divided into two classes—the Purohitas of the kings, who guided their employers by their counsel, and were in a position to acquire great influence in the state, as it is evident they actually did, and the ordinary priests who led quiet lives, except when they were engaged on some great festival of a king or a wealthy noble.

The relations and functions of the castes are well summed up in a passage of the Aitareya Brahmana, which treats of them as opposed to the Ksatriya. The Brahmana is a receiver of gifts *(a-dayi)*, a drinker of Soma *(a-payi)*, a seeker of food (avasayi), and liable to removal at will *(yathakama-prayapyah)* The Vaisya is tributary to another *(anyasya balikrt)*, to be lived on by another *(anyasyadyah)*, and to be oppressed at will *(yatha-kama-jyeyah)*. The Sudra is the servant of another *(anyasya presyah)*, to be expelled at will *(kamotthapyah)*, and to be slain at pleasure *(yathakama-vadhyah)*. The descriptions seem calculated to show the relation of each of the castes to the Rajanya. Even the Brahmana he can control, whilst the Vaisya is his inferior and tributary, whom he can remove without cause from his land, but who is still free, and whom he cannot maim or slay without due process. The Sudra has no rights of property or life against the noble, especially the king.

The passage is a late one, and the high place of the Ksatriya is to some extent accounted for by this fact. It is clear that in the course of time the Vaisya fell more and more in position with the hardening of the divisions of caste. Weber shows reason for believing that the Vajapeya sacrifice, a festival of which a chariot race forms an integral part, was, as the Sankhayana Srauta Sutra says, once a sacrifice for a Vaisya, as well as for a priest or king. But the king, too, had to suffer diminution of his influence at the hands of the priest : the Taittiriya texts show that the Vajapeya was originally a lesser sacrifice which, in the case of a king, was followed by the Rajasuya, or consecration of him as an overlord of lesser kings, and in that of the Brahmin by the Brhaspatisava, a festival celebrated on his appointment as a royal Purohita. But the Satapatha Brahmana exalts the Vajapeya, in which a priest could be the sacrificer, over the Rajasuya, from which he was excluded, and identifies it with the Brhaspatisava, a clear piece of juggling in the interests of the priestly pretentions. But we must not overestimate the value of such passages, or the exaltation of the Purohita in the later books of the Satapatha and Aitareya Brahmans as evidence of a real growth in the priestly power : these books represent the views of the priests of what their own powers should be, and to some extent were in the Madhyadesa. Another side of the picture is presented in the Pali literature, which, belonging to a later period than the Vedic, undoubtedly underestimates the position of the priests; while the Epic, more nearly contemporaneous with the later Vedic period, displays, despite all priestly redaction, the temporal superiority of the nobility in clear light.

Although clear distinctions were made between the different castes, there is little trace in Vedic literature of one of the leading characteristics of the later system, the impurity communicated by the touch or contact of the inferior castes, which is seen both directly in the purification rendered necessary in case of contact with a Sudra, and indirectly in the prohibition of eating in company with men of lower caste. It is true that prohibition of eating in company with others does appear, but not in connexion with caste: its purpose is to preserve the peculiar sanctity of those who perform a certain rite or believe in a certain doctrine; for persons who eat of the same food together, according to primitive thought, acquire the same characteristics and enter into a sacramental communion. But Vedic literature does not yet show that to take food from an inferior caste was forbidden as destroying purity. Nor, of course, has the caste system developed the constitution with a head, a council, and common festivals which the modern caste has; for such an organization is not found even in the Epic or in the Pali literature. The Vedic characteristics of caste are heredity, pursuit of a common occupation, and restriction on intermarriage.

3. *Restrictions on Intermarriage.*—Arrian, in his *Indica*, probably on the authority of Megasthenes, makes the prohibition of marriage between *yavan*, no doubt 'castes,' a characteristic of Indian life. The evidence of Pali literature is in favour of this view, though it shows that a king could marry whom he wished, and could make his son by that wife the heir apparent. But it equally shows that there were others who held that not the father's but the mother's rank determined the social standing of the son. Though Manu recognizes the possibility of marriage with the next lower caste as producing legitimate children, still he condemns the marriage of an Aryan with a woman of lower caste. The Parasara Grhya Sutra allows the marriage of a Ksatriya with a wife of his own caste or of the lower caste, of a Brahmin with a wife of his own caste or of the two lower classes, and of a Vaisya with a Vaisya wife only. But it quotes the opinion of others that all of them can marry a Sudra wife, while other authorities condemn the marriage with a Sudra wife in certain circumstances, which implies

that in other cases it might be justified. The earlier literature bears out this impression: much stress is laid on descent from a Rsi and on parity of descent, but there is other evidence for the view that even a Brahmana need not be of pure lineage. Kavasa Ailusa is taunted with being the son of a Dasi. 'slave woman,' and Vatsa was accused of being a Sudra's son, but established his purity by walking unhurt through the flames of a fire ordeal. He who is learned (*Susruvan*) is said to be a Brahmana, descended from a Rsi *(arseya),* in the Taittiriya: Samhita; and Satyakama, son of Jabala, was accepted as a pupil by Haridrumata Gautama, though he could not name his father. The Kathaka Samhita says that knowledge is all-important, not descent. Bat all this merely goes to show that there was a measure of laxity in the hereditary character of caste, not that it was not based on heredity. The Yajurveda Samahitas recognize the illicit union of Arya and Sudra, and *vice versa:* it is not unlikely that if illicit unions took place, legal marriage was quite possible.The Pancavimsa Brahmana, indeed, recognizes such a case in that of Dirghatamas, son of the slave girl Usij, if we may adopt the description of Usij given in the Brhaddevata.

In a hymn of the Atharva-Veda extreme claims are put forward for the Brahmana, who alone is a true husband and the real husband, even if the woman has had others, a Rajanya or a Vaisya; a Sudra husband is not mentioned, probably on purpose. The marriage of Brahmanas with Rajanya women is illustrated by the cases of Sukanya, daughter of king Saryata, who married Cyavana, and of Rathavitis daughter, who married Syavasva.

4. *Occupation and Caste.*—The Greek authorities and the evidence of the Jatakas concur in showing it to have been the general rule that each caste was confined to its own occupations, but that the Brahmanas did engage in many professions beside that of simple priest, while all castes gave members to the Sramanas, or homeless ascetics. The Jatakas recognize the Brahmins as engaged in all sorts of occupations, as merchants, traders, agriculturists, and so forth. Matters are somewhat simpler in Vedic literature, where the Brahmanas and Ksatriyas appear as practically confined to their own professions of sacrifice and military or administrative functions. Ludwig sees in Dirghasravas in the Rig-Veda a Brahmin reduced by indigence to acting as a merchant, as allowed even later by the Sutra literature; but this is not certain, though it is perfectly possible. More interesting is the question how far the Ksatriyas practised the duties of priests; the evidence here is conflicting. The best known case is, of course, that of Visvamitra. In the Rig-Veda he appears merely as a priest who is attached to the court of Sudas, king of the Trtsus; but in the Pancavimsa Brahmana he is called a king, a descendant of Jahnu, and the Aitareya Brahmana refers to Sunahsepa's succeeding, through his adoption by Visvamitra, to the divine lore *(daiva veda)* of the Gathins and the lordship of the Jahnuas. That in fact this tradition is correct seems most improbable, but it serves at least to illustrate the existence of seers of royal origin. Such figures appear more than once in the Pancavimsa; Brahmana, which knows the technical terms Rajanyarsi and Devarajan corresponding to the later Rajarsi,'royal sage.' The Jaiminiya Brahmana says of one who knows a certain doctrine, 'being a king he becomes a seer' {*raja sann rsir*

bhavati), and the Jaiminiya Upanisad Brahmana applies the term Rajanya to a Brahmana. Again, it is argued that Devapi Arstisena, who acted as Purohita, according to the Rig-Veda, for Santanu, was a prince, as Yaska says or implies he was. But this assumption seems to be only an error of Yaska's. Since nothing in the Rig-Veda alludes to any relationship, it is impossible to accept Sieg's view that the Rig-Veda recognizes the two as brothers, but presents the fact of a prince acting the part of Purohita as unusual and requiring explanation. . The principle, however, thus accepted by Sieg as to princes in the Rig-Veda seems sound enough. Again, Muir has argued that Hindu tradition, as shown in Sayana, regards many hymns of the Rig-Veda as composed by royal personages, but he admits that in many cases the ascription is wrong; it may be added that in the case of Prthi Vainya, where the hymn ascribed to him seems to be his, it is not shown in the hymn itself that he is other than a seer; the Satapatha Brahmana calls him a king, but that is probably of no more value than the later tradition as to Visvamitra. The case of Visvantrar and the Syaparnas mentioned in the Aitareya Brahmana has been cited as that of a king sacrificing without priestly aid, but the interpretation is quite uncertain, while the parallel of the Kasyapas, Asitamrgas, and Bhutaviras mentioned in the course of the narrative renders it highly probable that the king had other priests to carry out the sacrifice.

Somewhat different are a series of other cases found in the Upanisads, where the Brahma doctrine is ascribed to royal persons. Thus Janaka is said in the Satapatha Brahmana to have become a Brahman; Ajatasatru taught Gargya Balaki; Pravahana Jaivali instructed Svetaketu Aruneya, as well as Silaka Salavatya and Caikitayana Dalbhya; and Avapati Kaikeya taught Brahmins. It has been deduced from such passages that the Brahma doctrine was a product of the Ksatriyas. This conclusion is, however, entirely doubtful, for kings were naturally willing to be flattered by the ascription to them of philosophic activity, and elsewhere the opinion of a Rajanya is treated with contempt.

It is probably a fair deduction that the royal caste did not much concern itself with the sacred lore of the priests, though it is not unlikely that individual exceptions occurred. But that warriors became priests, that an actual change of caste took place, is quite unproved by a single genuine example. That it was impossible we cannot say, but it seems not to have taken place. To be distinguished from a caste change, as Fick points out, is the fact that a member of any caste could, in the later period at least, become a Sramana, as is recorded in effect of many kings in the Epic. Whether the practice is Vedic is not clear; Yaska records it of Devapi but this is not evidence for times much anterior to the rise of Buddhism.

On the other hand, the Brahmins, or at least the Purohitas, accompanied the princes in battle, and probably, like the mediaeval clergy, were not unprepared to fight, as Vasistha. and Visvamitra seem to have done, and as priests do even in the Epic from time to time. But a priest cannot be said to change caste by acting in this way.

More generally the possibility of the occurrence of change of caste may be seen in the Satapatha Brahmana, where Syaparna Sayakayana is represented as speaking of his offspring as if they could have become the nobles, priests, and commons of the Salvas; and in the Aitareya Brahmana, where Visvantara is told that if the wrong offering were made his children would be of the three other castes. A drunken Rsi of the Rig-Veda talks as if he could be converted into a king. On the other hand, certain kings, such as Para Atnara, are Spoken of as performers of Sattras, 'sacrifical sessions. As evidence for caste exchange all this amounts to little; later a Brahmin might become a king, while the Rsi in the Rig-Veda is represented as speaking in a state of intoxication; the great king could be called sacrificers if, for the nonce, they were consecrated *(diksita)*, and so temporarily became Brahmins. The hypothetical passages, too, do not help much. It would be unwise to deny the possibility of caste exchange, but it is not clearly indicated by any record. Even cases like that of Satyakama Jabala do not go far; *ex hypothesi that* teacher did not know who his father was, and the latter could quite well have been a Brahmin.

It may therefore be held that the priests and the nobles practised hereditary occupations, and that either class was a closed body into which a man must be born. These two Varnas may thus be fairly regarded as castes. The Vaisyas offer more difficulty, for they practised a great variety of occupations. Fick concludes that there is no exact sense in which they can be called a caste, since, in the Buddhist literature, they were divided into various groups, which themselves practised endogamy such as the *gahapatis*, Or smaller landowners, the *setthis*, or large merchants and members of the various guilds, while there are clear traces in the legal textbooks of a view that Brahmana and Ksatriya stand opposed to all the other members of the community. But we need hardly accept this view for Vedic times, when the Vaisya, the ordinary freeman of the tribe, formed a class or caste in all probability, which was severed by its tree status from the Sudras, and which was severed by its lack of priestly or noble blood from the two higher classes in the state. It is probably legitimate to hold that any Vaisya could marry any member of the caste, and that the later divisions within the category of Vaisyas are growths of divisions parallel with the original process by which priest and noble had grown into separate entities. The process can be seen to-day when new tribes fall under the caste system: each class tries to elevate itself in the social scale by refusing to intermarry with inferior classes on equal terms—hypergamy is often allowed—and so those Vaisyas who acquired wealth in trade (Sresthin) or agriculture (the Pali Gahapatis) would become distinct, as sub-castes, from the ordinary Vaisyas. But it is not legitimate to regard Vaisya as a theoretic caste; rather it is an old caste which is in process of dividing into innumerable sub-castes under influences of occupation, religion, or geographical situation.

Fick denies also that the Sudras ever formed a single caste he regards the term as covering the numerous inferior races and tribes defeated by the Aryan invaders, but originally as denoting only one special tribe. It is reasonable to suppose that Sudra was the name given by the Vedic Indians to the nations opposing them, and that these ranked as slaves beside the three castes—nobles, priests, and people—just as in the Anglo-Saxon and early German constitution beside the priests, the *nobiles* or eorls, and the *ingenui*, ordinary freemen or ceorls, there was a distinct class of slaves proper; the use of a generic expression to cover them seems natural, whatever its origin (see Sudra). In the Aryan view a marriage of Sudras could hardly be regulated by rules; any Sudra could wed another, if such a marriage could be called a marriage at all, for a slave cannot in early law be deemed to be capable of marriage proper. But what applied in the early Vedic period became no doubt less and less applicable later when many aboriginal tribes and princes must have come into the Aryan community by peaceful means, or by conquest, without loss of personal liberty, and when the term Sudra would cover many sorts of people who were not really slaves, but were freemen of a humble character occupied in such functions as supplying the numerous needs of the village, like the Candalas, or tribes living under Aryan control, or independent, such as the Nisadas.

But it is also probable that the Sudras came to include men of Aryan race, and that the Vedic period saw the degradation of Aryans to a lower social status. This seems, at any rate, to have been the case with the Rathakaras. In the Taittiriya Brahmana the Rathakara is placed as a special class along with the Brahmanas, Rajanyas, and Vaisyas: this can hardly be interpreted except to mean that the Rathakaras were not included in the Aryan classes, though it is just possible that only a subdivision of the Vaisyas is meant. There is other evidence that the Rathakaras were regarded as Sudras. But in the Atharva-Veda the Rathakaras and the Karmaras appear in a position of importance in connexion with the selection of the king; these two classes are also referred to in an honourable way in the Vajasaneyi Samhita; in the Satapatha Brahmana, too, the Rathakara is mentioned as a person of high standing. It is impossible to accept the view suggested by Fick that these classes were originally non-Aryan; we must recognize that the Rathakaras, in early Vedic times esteemed for their skill, later became degraded because of the growth of the feeling that manual labour was not dignified. The development of this idea was a departure from the Aryan conception; it is not unnatural, however undesirable, and has a faint parallel in the class distinctions of modern Europe. Similarly, the Karmara, the Taksan, the Carmamna, or 'tanner,' the weaver and others, quite dignified occupations in the Rig-Veda, are reckoned as Sudras in the Pali texts.

The later theory, which appears fully developed in the Dharma Sutras, deduces the several castes other than the original four from the intermarriage of the several castes. This theory has no justification in the early Vedic literature. In some cases it is obviously wrong; for example, the Suta is said to be a caste of this kind, whereas it is perfectly clear that if the Sutas did form a *caste*, it was one ultimately due to occupation. But there is no evidence at all that the Sutas, Gramanis, and other members of occupations were real castes in the sense that they were endogamic in the early Vedic period. All that we can say is that there was a steady progress by which caste after caste was formed, occupation being an important determining feature, just as in modern times there are caster bearing names like Gopala ('cowherd') Kaivarta or Dhivara ('fisherman'). and Vanij ('merchant').

Fick finds in the Jatakas mention of a number of occupations whose members did not form part of any caste at all. Such as the attendants on the court, the actors and dancers who went from village to village, and the wild tribes that lived in the mountains, fishermen, hunters, and so on. In Vedic times these people presumably fell under the conception of Sudra, and may have included the *Parnaka, Paulkasa. Bainda,* who are mentioned with many others in the Vajasaneyi Samhita and the Taittiriya Brahmana in the list of victims at the Purusamedha ('human sacrifice). The slaves also, whom Fick includes in the same category, were certainly included in the term Sudra.

5. *Origin of the Castes.—The* question of the origin of the castes presents some difficulty. The ultimate cause of the extreme rigidity of the caste system, as compared with the features of any other Aryan society, must probably be sought in the sharp distinction drawn from the beginning between the Aryan and the Sudra. The contrast which the Vedic Indians felt as existing between themselves and the conquered population, and which probably rested originally on the difference of colour between the upper and the lower classes, tended to accentuate the natural distinctions of birth, occupation, and locality which normally existed among the Aryan Indians, but which among other Aryan peoples never developed into a caste system like that of India. The doctrine of hypergamy which marks the practical working of the caste system, seems clearly to point to the feeling that the Aryan could marry the Sudra, but not the Sudra the Arya. This distinction probably lies at the back of all other divisions: its force may be illustrated by the peculiar state of feeling as to mixed marriages, for example, in the Southern States of America and in South Africa, or even in India itself, between the new invaders from Europe and the mingled population which now peoples the country. Marriages between persons of the white and the dark race are disapproved in principle, but varying degrees of condemnation attach to (I) the marriage of a man of the white race with a woman of the dark race; (2) an informal connexion between these two; (3) a marriage between a woman of the white race and a man of the dark race; and (4) an informal connexion between these two. Each category, on the whole, is subject to more severe reprobation than the preceding one. This race element, it would seem, is what has converted social divisions into castes. There appears, then, to be a large element of truth in the theory, best represented by Risley, which explains caste in the main as a matter of blood, and which holds that the higher the caste is, the greater is the proportion of Aryan blood.

The chief rival theory is undoubtedly that of Senart, which places the greatest stress on the Aryan constitution of the family. According to Senart the Aryan people practised in affairs of marriage both a rule of exogamy, and one of endogamy. A man must marry a woman of equal birth, but not one of the same *gens,* according to Roman law as interpreted by Senart and Kovalevsky and an Athenian must marry an Athenian woman, but not one of the same gotra. In India these rules are reproduced in the form that one must not marry within the Gotra, but not without the caste. The theory, though attractively developed, is not convincing; the Latin and Greek parallels are not even probably accurate; and in India the rule forbidding marriage within the Gotra is one which grows in strictness as the evidence grows later in date.

On the other hand, it is not necessary to deny that the development of caste may have been helped by the family traditions of some *gentes*, or Gotras. The Patricians of Rome for a long time declined intermarriage with the Plebeians; the Athenian Eupatridai seem to have kept their *gotra* pure from contamination by union with lower blood; and there may well have been noble families among the Vedic Indians who intermarried only among themselves. The Germans known to Tacitus were divided into *nobles and ingenui* and the Anglo-Saxons into eorls and ceorls, noble and non-noble freemen. The origin of nobility need no be sought in the Vedic period proper, for it may alrady have existed. It may have been due to the fact that the king, whom we must regard as originally elected by the people, was as king often in close relation with, or regarded as an incarnation of, the deity, and that hereditary kingship would tend to increase the tradition of especially sacred blood: thus the royal family and its offshoots would be anxious to maintain the purity of their blood. In India, beside the sanctity of the king there was the sanctity of the priest. Here we have in the family exclusiveness of king and nobles, and the similar exclusiveness of a priesthood which was not celibate, influences that make for caste, especially when accompanying the deep opposition between 'he general folk and the servile aborigines.

Caste, once created, naturally developed in different directions. Nesfield was inclined to see in occupation the one ground of caste. It is hardly necessary seriously to criticize this view considered as an ultimate explanation of caste, but it is perfectly certain that gilds of workers tend to become castes. The carpenters (*Taksan*), the chariot-makers (*Rathakara*). the fishermen (*Dhaivara*) and others are clearly of the type of caste, and the number extends itself as time goes on. But this is not to say that caste is founded on occupation pure and simple in its first origin, or that mere difference of occupation would have produced the system of caste without the interposition of the fundamental difference between Aryan and Dasa of Sudra blood and colour. This difference rendered increasingly important what the history of the Aryan peoples shows us to be declining, the distinction between the noble and the non-noble freemen, a distinction not of course ultimate, but one which seems to heave developed in the Aryan people before the separation of its various branches.

It is well known that the Iranian polity presents a division of classes comparable in some respects with the Indian polity. The priests (Athravas) and warriors (Rathaesthas) are unmistakable parallel, and the two lower classes seem to correspond closely to the Pali Gahapatis, and perhaps to the Sudras. But they are certainly not castes in the Indian sense of the word. There is no probability in the view of Senart or of Risley that the name of the old classes were later superimposed artificially on a system of castes that were different from them in origin. We cannot say that the castes existed before the classes, and that the classes were borrowed by India from Iran, as Risley maintains, ignoring the early Brahmana evidence for the four Varnas, and treating the transfer as late. Nor can we say with Senart that the castes and classes are of independent origin. If there had been no Varna, caste might never have arisen; both colour and class occupation are needed for a plausible account of the rise of caste.

[Macdonell and Keith, *Vedic Index*]

Varna (Class or Caste) : The Chaturvana or four castes are found in social order, established in the code of Manu, since Rig-Vedic times. The first three are dwija, twice born or regenerate entitled to investiture with the sacred thread which effects a second birth, where Sudras were not allowed to have sacred thread or yagyopavita ceremony. ..."

The caste organization is to the Hindu his club, his trade union, his benefit society, his philanthropic society. There are no work-houses in India and none are as yet needed.' Abbe Dubois, who wrote about 190 years ago after being in close touch with Hindus of all castes for 15 years as a missionary, remarks (in his work on the character, manners and customs of the people of India, translated into English and published in London in 1817) 'I consider the institution of castes among the Hindu nations as the happiest effort of their legislation; and I am well convinced that, if the people of India never sunk into a state of barbarism, and if, when almost all Europe was plunged in that dreary gulf, India kept up her head, preserved and extended the sciences, the arts and civilization, it is wholly to the distinction of castes that she is indebted for that high celebrity' (p. 14) and he devotes several pages to the justification of this remark. (These are authors personal views). Maine in his 'Ancient Law' (new edition of 1930 p. 17) characterises it as 'the most disastrous and blighting of all human institutions.' Sherring in 'Hindu Tribes and Castes' vol. III. p. 293 says 'it is the most baneful, hard-hearted and cruel social system that could possibly be invented for damning the human race': On the other hand Meredith Townsend in 'Europe and Asia' (edition of 1901 p. 72) wrote 'I firmly believe caste to be a marvellous discovery, a form of socialism which through ages protected Hindu Society from anarchy and from the worst evils of industrial and competitive life—it is an automatic poor law to begin with and the strongest form known of Trade Unions'. There are others though their number is small, that believe that the caste system was an invention, an artificial product, due to the machinations of crafty brahmanas. Every great institution has its extremes of good or evil. As Dr. Kane in his study writes, *"This work will endeavour to steer clear of downright and hypercritical condemnation of the caste system due to relying on modem standpoints and conditions of society, and unthinking adulation thereof. It will try to present and balance facts and though it cannot help passing judgements it will leave the reader free to judge for himself as far as possible. In the present work the discussion will be mostly confined to the evidence of Sanskrit literary monuments, ancient and medieval. (An attempt will be made to trace the origin of caste from Vedic times, to exhibit theories of the Dharmasutrakaras, other Smrtikaras and commentators on the subject and to describe the peculiar ceremonies, privileges, duties and responsibilities of Hindu castes as gathered from these works in Sanskrit.) To discuss the feasibility or desirability of totally destroying the caste system or the ways and means of attaining that end is deemed to be outside the legitimate limits of this volume. It may, however, be expressly stated as the author's opinion, in order to avoid misunder-standings or fruitless speculations about his personal views, that he does not think that the caste system was an artificial product due to the intrigues, greed and cunning of brahmanas, nor does he hold that it is feasible to destroy the whole edifice of the caste system in the near future. In the cities we may find some people taking their food together but the real*

India is in the villages, where in spite of the loud denunications of reformers for a hundred years, the restrictions on taking food and intercaste marriages are almost as rigid as they once were. Our efforts must be directed to wide and rapid spread of literacy among the village people, the diffusion of the idea' of one people and one nationality and gradual fusion of small subcastes into larger similar units. We in India have no doubt reached a critical stage in our history when old ideals institutions and habits are being shattered by the impact of new ideas and by the onrush of world forces. We have to decide whether we shall make or be able to make a clean sweep of all old ideals and institutions as so much debris and rubbish or whether while keeping the old ideals and some of the old institutions as foundations we shall build up a new social order and create and foster new habits of thought and action. It is beyond the scope of the present work to write more on this point.

Dr. Kane further writes : A sort of caste system based on birth and occupation did prevail in many countries in ancient times as in Persia, Rome and Japan. But in all these countries it hardly ever made any near approach in rigour and complexity to the caste system that we have in India and instead of ramifying into divisions and subdivisions, it dwindled and disappeared in the course of time. No unanimity seems possible as to the several causes and circumstances which led in India alone the evolution of the stupendous structure of caste. Not only is it impossible to hold that the origin of the modern complexity of the caste system is to be traced back to one single cause, but it is difficult to accept that even all the origins that have been postulated by the several authors can adequately and satisfactorily explain the modern caste system.

In most of the works on the castes in India a few features are pointed out as the characteristics of the caste system and as common to all castes and sub-castes. They are : (I) heredity i.e. in theory a man is assigned to a particular caste by birth in that caste; (2) endogamy and exogamy i.e. restriction as to marrying in the same caste and not marrying certain relatives or other persons, though of the same caste: (3) restrictions as to food (i.e. what food and water may be taken or not taken and from whom); (4) occupation (i.e. members of most castes follow certain occupations and no others); (5) gradation of castes, some being at the top in the social scale and others being deemed to be so low that they are untouchable. Some authors like Senart add another characteristic, viz. the caste council with its chief having in meeting assembled among other matters the power to regulate the conduct of its members, to impose the penalties of fine or excommunication for lapses. It may be said at once that this last is a feature that is not found among most of the Brahmana and Ksatriya castes even in modern times and is not dealt with by Dharmasastra works. Endogamy is now the most prominent characteristic of caste and so is the theory that it is by birth. The other three are more or less fluctuating from province to province and age to age. In this work the first five characteristics of the caste system set out above will be subjected to a close critical examination on the basis of the Vedic and Dharmasastra material. We must also remember that the attributes of caste have not been the same throughout the ages. There is great difference between the popular conceptions of modem caste and the conceptions about it embodied in the ancient and medieval Dharmasastra works. In the twentieth century caste in India is a matter of marriage and to a much lesser extent of food and drink. As to avocations any one can at present follow any profession without fear of loss of caste excepting a few believed to be very impure and very degrading ones (like those of sweepers, butchers, tanners &c.). It is also not possible even now for any one to be generally accepted as a priest, unless he is or claims to be a brahmana. The old barriers that separated one caste or subcaste from another have been greatly shaken by the influx of modem ideas and the exigencies of the times and one may hope that in a few decades more caste will remain as a purely social institution regulating marriages and to a lesser extent commensality (and not a religious one). Western scholars, in spite of their most commendable patience and industry, often present, through ignorance or lack of first-hand knowledge, the number of castes as larger than what it actually is. For example, Sherring (vol. II. Introduction pp XXII-XLVI) gives an alphabetical list of brahmanical tribes and remarks (XLVII) 'Hundreds of these tribes, if not at enmity with one another, cherish mutual distrust and antipathy to such a degree that they are socially separated from one another as far as it is possible for them to be as much as brahmanas are from the lowest outcasles-neither eating nor drinking together nor intermarrying'. The list he gives is most misleading. To take only a few examples, he enumerates Athavle. Achwal, Abhyankara, Apte, Agashe. Bhanu, Bivalkar, Badye, Bhide, Bhagvat, Bhuskute, Bhat, Bodas as separate tribes; but it is well-known to people in Western India that these are the surnames (not subcastes) of the Konkanastha or Citpavana brahmanas, who not only interdine, but also inter-marry among themselves, provided there is no bar on the ground of sameness of gotra and *pravara*.

The word varna means 'colour' or 'light' in most passages of the Rig-Veda (e.g. 1. 73.7, II. 3.5, IX 97.15. IX. 104.4. IX 105.4. X.1 24.7). But in some verses of the Rg (Rig-Veda) the word *varna* is associated with groups of people having a skin of a dark or fair colour. For example, we read in Rg. II. 12.4 '(Indra) who placed low the *dasa* colour in a cave (or darkness)': in Rg I. 179.6 the fierce sage (Agastya) cherished both varnas': in Rg. IX. 71.2 'like one (a fighter) who strikes the people he (Soma) who is powerful goes giving out frequent roars; he exposes the Asura colour': in Rg. I. 130.8 'Indra helped in battles the Arya sacrificer... Indra punished for the sake of Manu (the dasas) who do not observe the ordinances and subdued (or killed) the dark skin': 'Indra having killed the Dasyus protected the Arya varna' (Rg III 34.9): 'You (Indra) subdued for Rjisvan, the son of Vidathin. Pipru and powerful Mrgaya; you mowed down fifty thousand dark (men), you shattered cities, as old age does shatter good looks' Rg. IV. 16.13. 'Somas. which strike away the dark skin' Rg. IX. 41.1. In Rg. 1. 158.5 a certain dasa is called Traitana which name has a Persian ring about it. In Rg. I 104.2 varna seems to be placed in opposition to Dasa. These passages make it clear that the Aryas and Dasas were two opposing camps and both were designated 'varnas' on account of the colour of their skins. The Tai. Br. 1. 2.6 (with reference to the Mahavrata in which there was a mock fight between a brahmana and a sudra) says 'that the brahmana is the divine varna, and sudra is the *asurya varna*. If we can interpret the Rgveda verse by the help of the Tai. Br. then in Rg. IX. 71.2, the words 'asuryam varnam' mean 'sudra tribe'. There is no doubt that the word asura when applied to gods like Varuna has another meaning also in the Rg. In numerous places in the Rgveda the antagonism between the *Aryas* and *Dasas* or *Dasyus* is emphasized and prayers are offered to Indra and other gods for having subdued or for subduing the *Dasa* in favour of the Arya. In Rg. I. 51.8; I. 103.3. I. 117.21;' II. 2, 4, 18, 19; III. 29 9; V. 70.3; VII. 5.6; IX 88.4; VI. 18.3, VI. 25.2. In Rg. I. 51.8 Indra is requested to mark who are Aryas and who are Dasyus. This does not mean that there was difference between the two in bodily appearance only; on the contrary the antithesis between the arya who is referred to as 'barhismat' and the dasyu who is styled *'avrata'* clearly shows that the emphasis was rather on the difference of their cults. That *dasyu* and *dasa* are identical in meaning follows from the same epithets being applied to both and from the fact that *dasyu* and *dasa* occur in the same verses as applying to the same enemy. In Rg. X. 22.8 dasyu and dasa are used in the same verse as applicable to the same enemy. In Rg. X. 99.6 and 8 Indra is represented as killing both dasa and dasyu, respectively. The dasyus are described as *'avrata'* not obeying the ordinances of the gods) in Rg. I. 51.8.1. 175.3, VI. 14.3 *'akratu'* (who perform no sacrifice) in Vll. 6.3, *'mrdhravacah'* (whose speech is indistinct or soft) in Vll. 6.3 and V. 29.10. *'anasah'* (snub-nosed or dumb) in Rg. V. 29.10. 'It appears that dasa and dasyu are synonyms and were sometimes styled asuras. For example, Sambara is called *dasyu* and *dasa* in Rgveda VI. 31.4 and *dasa* in Rg. VI.. 26.5 and is also associated with asuras like Pipru in VI. 18.8; Pipru is spoken of as a dasa in Rg. Vlll. 32.2 and as an asura in X. 138.3. Varcin is styled dasa in Rg. IV. 30. 15 and VI. 47.21 and asura in Vll. 99.5. In Tai. S. (IV. 3.11.3) also it seems that they are held to be identical. The enmity between dasa and arya is breathed in such verses as the following: Rg II. 11.4 'vanquish the tribe of dasas by the sun (i.e. by the help of a brilliant weapon); Rg. I. 174.7 'You made the earth a pillow for the dasa (i.e. you laid him low on the ground); Rg. III. 12.6 'Oh! Indra and Agni, by one effort together you shook ninety cities that had dasa as overlords'. It is not possible to say that dasas or dasyus were some Aryan tribes that had fallen from the worship or culture of the Aryan singers of Vedic hymns. In many places the sage refers to the conquest for him by Indra and other gods of Dasas as well as Aryan foes. For example, 'Protectors of the good! you killed Aryan foes and Dasas foes' Rg. VI. 60.6; 'Oh Indra and Varuna! you killed dasa foes and also Arya foes and helped Sudas with your protection' Rg. Vll. 83.1. Vide also Rg. VI. 22.10, X. 69.6. X. 83.1. X. 102.3. This shows that though the Aryans had become divided and fought among themselves, they kept Aryas and Dasas quite distinct. The foregoing narration shows that in the times of the Rgveda there were two antagonistic camps, of the Aryas and Dasas or Dasyus, they differed in the colour of their skins and also in worship, speech and bodily appearance. Therefore, in the earliest period we find the word varna associated only with Dasa and with Arya. Though the words brahmana and ksatriya occur frequently in the Rgveda. the word varna is not used in connection with them. Even in the Purusasukta (Rgveda

X. 90) where the words brahmana, rajanya, vaisya and sudra occur the word varna is not used. Hence, one may reasonably say that the only water-tight groups that are positively or expressly vouchsafed by the Rgveda are Arya and Dasa or Dasyu. It is often argued that as the word brahmana denotes a caste in later literature, in the Rgveda also it must be presumed to have the same meaning. But this begs the whole question. No one denies that brahmana denotes a caste in later literature. But whether it has the same sense in the Rgveda must be determined on the materials furnished by the Rgveda itself. Some rely on the word 'brahmaputra' in Rg. II. 43.2 as showing that a brahmana became so only by birth in the Rgveda. But the verse begins by saying that 'you sing a Sama like the Udgatr priest' and so 'brahmaputra must mean a rtvij whose duty it was to recite *sastras* (the Brahmanachamsin as Sayana explains), it is generally conceded that the Purusasukta is a much later hymn than most of the hymns of the Rgveda. In the whole of the Rgveda the words vaisya and sudra do not occur except in the Purusasukta though both of them occur in the Atharva-Veda (V. 17.9 for vaisya and IV. 20.4 and 8 for sudra and arya) and very frequently in the Tai. S. Besides we cannot forget that the final redaction of the Rgveda must be held to have been separataed from' the composition of the individual hymns by several hundred years (if not more) and that even if it is conceded that at the time when the Purusasukta was composed, the four varnas had been constituted and had become castes, yet the same cannot be affirmed for the time of the original composition of the other hymns. The word brahmana occurs several times in the Rgveda: 'Oh brahmana, Oh pitrs, fond of soma ! May the sinless Dyavaprthivi (Heaven and Earth) tend to our welfare;' 'Like brahmanas in the Atiratra where soma is to be drunk, unerring (words) round a lake full of water you have. Oh frogs, gathered together on that day of the year on which the rains begin' (Rg. VII. 103. 7), 'The brahmanas, who drink soma recitting prayers of the yearly sacrifice, have sent forth their speech' (Rg. VII. 103.8). In this verse brahmanas are expressly said to be getting 'brahma' ready. 'May Agni who devours everything make that (dead body) free from disease and (may) soma also (do the same) who entered into the brahmanas' (Rg. X. 16.6) 'When the brahmanns worship together as friends in hymns (lit. speed of the mind) that are fabricated from their hearts' (Rg. X. 71.8). In Rg. VI. 75.10 brahmanas are invoked for welfare along with pitrs. This shows that the brahmanas were highly venerated. The other verses establish that they were the reciters of hymns (brahma) and drank soma. In Rg. VIII. 35.16-18 we read 'You (Asvins) urge on (or inspire) brahma, you urge on our thoughts (or actions), you kill the evil spirits and subdue diseases; (17) you urge ksatra (valour) and also men, you kill evil spirits (same as 16). (18) you urge on the cows and also the Vis (the rest is same as 16) Here it seems that the groups of people (viz. those who think and make songs, those who show valour and lead men, and those common people who tend cattle) are clearly meant. These verses may be conceded as pointing to the existence of three groups (brahmanas, ksatriyas and visah) but there is nothing in them to show that these three had crystallised into somewhat like the castes of later times. In Rg. VII. 33. 11 Vasistha is addressed as brahman, but that does not mean that he was a brahmana (by birth), as he is said to have been born of *Urvasi* from *Mitra* and *Varuna*. Similarly, in Rg. IX. 96.6 (Brahma devanam) the word brahma" does not certainly mean 'brahmana by birth', nor does 'vipranam mean 'brahmanas by birth'. In that verse one who is supreme meant among a group is specified, just as the buffalo among animals, the hawk among carnivorous birds &c. In Rg. VIII. 33. 19' 'look down and not up; bring your feet close together, may the kasaplakas (legs?) be not seen, for though a brahma, thou wert a brahmana woman,' it is impossible to hold that the last words mean 'thou wert a brahmana woman'. If it is only intended to refer to the fact that she is a brahmana woman, there is no reason why (the Perfect tense (babhuvitha) is used and not. (the present. Here 'brahma' most probably means 'a priest of that name, as that is the meaning in Rg. II. I. 2 (brahma casi grhapatis-ca no dame). The word 'brahmajaya' in Rg. X. 109. 2, 3. 6 and 7 does not mean the wife of a brahmana by birth but rather "wife of Brhaspati'. The whole hymn is obscure and more or less enigmatic or allegorical. In the Aitareya-brahmana 35. 2.4 it is said that soma is the food of brahmanas and that a ksatriya was to press the tendrils of the *Nyagrodha* tree and the fruits of *Udumbara*, *Asvattha* and *Plaksa* and drink the juice so pressed instead of soma. It appears, therefore, that the brahmanas were a distinct group even in the earliest period of the Rgveda. Whether they were hereditary is certainly not clear, nor is there anything to show that there were restrictions as regards partaking of food from persons other than brahmanas or as to marriage. That brahmanas in the Rgveda were a class by themselves may be conceded, but whether they had become a caste by birth is a matter of opinion dependent on the connotation given to the word caste. Dr. Ghurye (*'Caste and Race in India'* p. 42) thinks, probably following the *Vedic Index* (vol. I on Ksatriya), that the reference in Rg. X. 71.9 to a false claim for being regarded as a brahmana points to the conclusion that brahmanas had become a caste. The verse literally translated means 'these (persons) who do not move below nor beyond, who are neither brahmanas. nor engaged in pressing soma—they being ignorant and having resorted to speech in sinful (of coarse) langauge take to ploughshares and engage in (agricultural) operations'. It is difficult to see how there is here any false claim to be regarded as a brahmana. This verse means apparently that those who are not composers of prayers or drinkers of soma (because they are ignorant) are men of low speech and have to turn to agriculture. Even in the days of the dharana-sutras restrictions as to food and marriage for brahmanas were not at all as rigid as (they became in medieval and modem times, but even when these restrictions were not rigid it was clearly laid down that a brahmana is so by birth alone. The word 'brahma' generally means in the Rgveda 'prayer or 'hymn. Vide' Rg. IV. 6.11. VI. 52.2, X. 105.8,X. 141.5 ('Oh Agni, make our prayer and sacrifice prosper by your names'). Rig. III 53.12 is 'this brahma (prayer or spiritual power) of Visvamitra protects the Bharata people'. In the Atharva-Veda II. 15.4 (as brahma and ksatra entertain no fear, nor are they harmed) brahma seems to mean 'the class of brahmanas'. The transition of meaning from 'brahma' (prayer) to 'brahma' meaning the class of those who composed or recited prayers is natural and easy. In the Rgveda I. 157.2 both brahma and ksatra occur in the same verse where they probably mean 'prayer' and valour', respectively. In the Atharva-Veda III 19.1 both words occur and probably mean the same thing as in Rg. I. 157.2. In some. Vedic works brahma and ksatra stand collectively for brahmanas and ksatriyas (e.g. Tai. Br. II. 7.18, Br. Up. I. 4.11, Kathopanisad I. 2. 24). The word ksatriya is very frequently applied as an epithet to several gods, *e.g.* Rg. VII. 64.2 and VIII. 25.8 (in both to *Mitra* and *Varuna*), Rg. VIII. 67.1 (to *Adityas*), Rg. X. 66.8 (to gods in general). In some verses ksatriya means 'a king or a nobleman'; e.g. Rg. IV. 42.1 'the kingdom on both sides (heaven and earth) belongs to me, who am a ksatriya and who holds sway over all living persons, so that all the immortals (gods) are ours (on my side), Rg. X. 109.3 (= Atharva V. 17.3) 'the domain of the ksatriya has been protected (from the sight of enemies)'. The word 'rajanya occurs in the Rgveda only in the Purusasukta. It occurs in the sense of ksatriya in the Atharva-Veda V. 17.9. The same remark applies to the word ksatriya as to brahmana. It is difficult to say whether ksatriyas were so by birth in the times of the hymns of the Rg. or were only a class more or less fluid. We find that the Rg. speaks of *Devapi* as the purohita of *Santanu* who became a king. The story is that both were sons of *Ristisena* and that *Santanu*, though a younger brother, became king as Devapi was not willing to be a king. The result was a famine due to Santanu's transgression and so *Devapi* performed a sacrifice to induce rainfall This shows that out of two brothers one became a king and the other a purohita. So kings and purohitas did not depend on birth. In Rg. IX. 112.3 a poet exclaims 'I am a reciter of hymns my father is a physician and my mother grinds (corn) with stones. We desire to obtain wealth in various actions. In Rg. III. 44.5 the poet wistfully asks Indra 'O, Indra, fond of soma, would you make me the protector of people, or would you make me a king, would you make me a sage, that has drunk of soma, would you impart to me endless wealth?' This shows that the same man could be a rsi or a noble or a king. Dr. Ghurye (in *'Caste and Race in India'* p. 44) thinks that the ksatriyas had become a compact body and he particularly relies on Rg. VII. 104. 13 (=Atharva-Veda VIII. 4.13) which is cited in the Vedic Index (vol. 1, p. 207) for the same purpose. That verse literally means 'Soma does not urge on the crooked one, nor the ksatriya who bears false. He strikes the raksas, and strikes him who speaks falsely; both lie in the bonds of Indra'. The words 'ksatriyam mithuya dharayantam' are explained by Sayana as 'Ksatriya who bears false words'. The 2nd half is only an expansion of the first half and so 'vrjina' corresponds to 'raksas' and 'asad vadamam' is only a paraphrase of 'mithuya dharayantam'. They may mean this that one who is a ksatriya, but has no strength as a ksatriya should have, is at the mercy of Indra. Unless we project our notions of the later state of society and the caste system when considering this verse, it is hardly possibly to hold that this verse indicates that it refers to persons making a false claim for entrance into a compact body of ksatriyas' by birth. Dr. Ghurye also 'says (p. 44)' The 2nd order in society, the ksatriya, is known in the earlier portions of the Rgveda as rajanya.' I have not been able to find the word rajanya in the Rgveda anywhere except in the Purusasukta. In the Aitareya brahmana (chap. 34.2) the word 'rajanya' stands for a member of the 2nd class in society, while ksatriya means a king of whom land (for sacrifice to gods) is asked for by brahmana, rajanya or vaisya.

Though the word Vaisya occurs in the Rgveda only in the Purusasukta, the word 'vis' is very frequently employed in it. It generally means 'people or group of people'. In a larg; number of cases we have the words *manusir-visah* or *manusisu viksu or manusinam visam*, e.g. Rg. III. 5.3; III. 6.3, III. 11.5 (invincible Agni goes in front of human croups), IV. 6.7 and 8. IV 9.2, V. I.9, V 8.3, VI 48. 8, VI. 47. 16 (viso manusyan), X. I. 4, X. 69.9. In some places we have 'dasir visah' (the dasa hordes) e.g. IV. 28.4. VI. 25.2. In Rg. III. 34.2 we have 'Oh Indra. you are the leader of human hordes as well as of divine hordes' (where we have daivinam visam). Rg. III. 63.7 (when loud invocations were sent towards Indra by the people consisting of five groups) shows that 'vis' means all the Aryan people. In Rg. V. 32.11 Indra is styled 'pancajanya' (favourable to the five people) and in IX. 66.20 Agni has the appellation 'pancajanyah purohitah' (the *purohita* of the five peoples). Sometimes *jana* and *vis* seem to be contradistinguished as in Rg. II. 26.3 (sa ij-janena sa visa sa janmana sa putrair-vajam-bharate dhana nrbnih.) But the very fact that vis is qualified also as pancajanya shows that there was hardly any distinction between jana and vis. In the Rgveda frequent reference is made to five people (panca janah); vide Rg. III. 37.9. III. 59.7, VI. 11.4, VIII. 32.22, X. 65, 23, X. 45.6. In the same way the words krsti (II. 2.10, IV 38.10), ksiti (V 35.2, VI. 48.7, VII. .75.4) carsani (V 86.2, VII. 15.2) are employed along with *panca*. We have also 'pancajanyasu krstisu' in Rg. III. 53.16. So it is clear that vis cannot in almost all hymns of the Rg. mean 'vaisya' but means the 'people' or 'aryan people' when no epithet like 'dasih'or 'daivih' is prefixed. The Ait. Br. (I. 26) says that 'visah' means 'rastrani' (countries) when explaining Rg. IV. 50.8 (tasmaivisah svayam-avanamante).

Position of Sudras and Others

The word 'dasa' in later literature means 'a serf or a slave'. It follows that the Dasa tribes that we see opposed to the Aryas in the Rgveda were gradually vanquished and were then made to serve the Aryas. In the Manusmrti (VIII. 413) the sudra is said to have been created by God for service (*dasya*) of the brahmana. We find in the Tai. S., the Tai. Br. and other Brahmana works that the sudra occupies the same position that he does in the smrtis. Therefore, it is reasonable to infer that the dasas or dasyus conquered by the Aryas were gradually transformed into the sudras. From being enemies they were brought into friendly relations and given a very subordinate position. Traces are visible even in the Rgveda that friendly relations had begun to be established between certain dasas and the priests. For example in Rg. VIII. 46.32 we read 'the singer took a hundred (cows or other gifts) from the dasa Balbutha and from Taruksa.' In the Purusasukta (X. 90.12) the brahmana, ksatriya, vaisya and sudra are said to have sprung from the mouth, arms, thighs and feet of the supreme Purusa. In the very next verse the sun and the moon are said to have been born from the eye and mind of the Purusa. This shows that the composer of the hymn regarded the division of society into four classes to be very ancient and to be as natural and God-ordained as the sun and the moon.

We shall now see what position was assigned to the sudra in the Vedic Samhitas and Brahmanas In the Rgveda the Arya is contradistinguished from the men 'of dark skin.' In the dharmasutras we find the sudras spoken of as 'dark varna'. Vide Ap. Dh. S. I. 9.27. 11 which is the same as Baud. Dh. S. II. 1. 59. The sudra among men and the horse among beasts. Therefore those two, the horse and the sudra are the conveyances of beings; therefore the sudra is not fit (or ordained) for sacrifice' (Tai. S. VII. 1.1.6). This shows that the sudra could not perform the Vedic sacrifices and that he was employed for carrying persons in a palanquin or otherwise. In Tai. S. (V.7.6.3-4) we have 'put light (glory) in our brahmanas, put it in our chiefs (or kings), (put) light in vaisyas and sudras, put light in me by your tight. This is a sure; indication that the sudra who took the place of the dasa is here placed on the same level with the other three classes in the matter of the receipt of light from God and that far from being looked upon as an enemy, he had come to be looked upon as a member of the society (though the lowest in the scale). The sudra is a moving burial ground; therefore one should not study the Veda in the vicinity of a sudra. He created the brahmana with *Gayatri*, the rajanya with *Tristubh* and the vaisya with Jagati, but he did not create the sudra with any metre. The Tandyamahabrahmana says therefore a sudra, though he may have many beasts, is not entitled to perform sacrifice, he is godless as no deity was created after him (as in the case of the other vamas); therefore he does not go beyond washing the feet (of the three other varnas), since he was created from the feet' (this last being an allusion to the Purusasukta X. 90.12 *padbhyam sudro ajayata*). This shows that the sudra however rich in cattle he might be, had to perform the menial duty of washing the feet of *dvijas*. The Satapatha Br. says that 'the sudra is untruth' (S. B. E. vol. 44. p. 446), that 'the sudra is toil' (S. B. E.vol. 44 p. 410). and that a diksita (one who was initiated for a Vedic sacrifice) was not to speak with a sudra (S. B. E. vol. 26 p. 4). The Aitareya Brahmana remarks that 'the sudra is at the beck and call of others the three varnas, he can be made to rise at will, he can be beaten at will.' When the father of *Sunahsepa*. (who had sold *Sunahsepa* for 100 coins and had shown himself ready to kill him as a pasu for another hundred coins) urged his son to come back to him after the boy had been taken into favour by *Varuna* and *Visvamitra*, he contemptuously discards his father's proposal with the words' one who commits an evil deed once may commit another sinful deed thereafter, you did not leave aside the sudra's line of conduct; you did what leaves no door for reconciliation.' These passages show that the sudra, though he had ceased to be an enemy of the Arya and had been allowed to be within the pale of society, was looked down upon, was assigned a very low position, had to perform work of toil as a menial and was not allowed to perform Vedic sacrifices. A clear line of demarcation. was kept between the Arya and the Sudra in the times of the Brahmana works and even in the dharmasutras. The Tandya Brahmana speaks of a mock fight 'the sudra and arya fight on a hide, out of the two they so arrange that the arya colour becomes the victor'. The Ap. Dh. S. (I. 1.3.40-41 says that a brahmacarin, if he cannot himself eat all the food he has brought by begging, may keep it near an arya (for his use) or he may give it to a sudra who is a dasa (of his teacher)'. The same Dharmasutra (II. 2.3. 1 and 4) says 'Aryas who are pure (by bath) should prepare the food for *Vaisvadeva;*' or sudras supervised by aryas should prepare it. Similarly Gautama X. 69 uses the word 'anarya for sudra and Gautama 12.3 prescribes heavy punishment for a sudra having sexual intercourse with an arya woman. *Jaimini* in his Purvamimansa sutra (VI 1.25-38) establishes after elaborate discussion that the sudra has no *adhikara* for the performance of *Agnihotra* and Vedic sacrifices. It is. however, somewhat gratifying to find that at least one acayrya. Badari, espoused the cause of the sudra and propounded the view that all (including sudra) were entitled to perform Vedic sacrifices (VI. 1.27). In the Vedanta-sutras also (I. 3.34-38) it is established that the sudra has no *adhikara* for brahmavidya based on Vedic study, though some sudras like *Vidura* might have been endowed with the knowedge of *brahma* owing to samskaras of former births. In the smrti literature, however, a few passages are found allowing marriages of aryas with sudra women (which will be discussed later on). *Similarly sexual relations (illicit) between a sudra woman and a man of higher varna are alluded to even in the Samhitas e.g. Tai. S. VII. 4.19.3 'when a sudra woman has an arya as her paramour she does not seek wealth for the prosperity (of her relations)'. In Ait. Br. (8.1) there is the story of Kavasa Ailusa, who was driven out from the sacrifice on the Saraswati with the words 'Oh, son of a female slave, you are a rogue and not a brahmana; how did you take the diksa (initiation) as one of us' and they carried him off to a sandy desert with the idea that he might die of thirst there. He when tormented by thirst 'saw' the hymn (Rg. X. 30) and Sarasvati came rushing to him. Further discussion about the sudra and his disabilities will follow in another section later.*

The position of the three varnas inter se (called collectively arya) now requires consideration. It is clear that the Samhitas other than the Rgveda and Brahmana works show that the three classes of brahmanas, ksatriyas and vaisyas had become differentiated and their privileges, duties and liabilities and become more or less fixed in those times.

In Rg. IV. '0.8 we read 'that king alone who places brahma first (i.e. *honours* him) dwells happy in his house, for him the earth always remains prosperous and to him all the people (or kingdoms) bow down of their own accord. Brahmanas are gods that are directly seen (Tai. S. 1. 7.3. !); 'there are two kinds of gods; for indeed the gods are gods and the brahmanas who have studied and teach the sacred lore are the human gods Sat. Br. (S.B.E. vol. 12 p. 309, vol. 26 p. 341). In the Atharva-Veda V. 17. 19 there is an assertion of the pre-eminence of brahmanas and the consequences of harming them or their cows. Therefore the brahmana is the foremost' (Tai. S. II. 6.2.5, V. 2.7.1). 'Therefore the brahmana shows his might by his mouth, since he was created from the mouth' (Tandya Br. XI. (1.2). In the Ait. Br. (33.4) Varuna, when he was told that a brahmana boy would be offered in place of the son of the king Hariscandra, is made to say 'a brahmana is indeed preferable to a ksatriya'. The mere fact of birth as brahmana's son is represented here as giving to the boy pre-eminence over a king's son. On the other hand the Sat Br. says (V.I. 1.12) 'a brahmana is not adequate to (competent to manage) a kingdom. In the Tai. Br. it is said that playing on the vina (in the Asvamedha) is to be done by a brahmana and a rajanya (and not by two brahmanas). since wealth does not find delight in the brahmana. The Satapatha Brahmana (XI. 5.7.1) lays emphasis on the four peculiar attributes of brahmanas viz. brahmanya purity of parcentage as a (brahmana), pratirupacary'a (befitting department or conduct), yasas (glory) and lokapati (the teaching or perfecting of people). 'When the people are being perfected or taught by him, people endow him with privileges viz. arca (honour), dana (gifts), ajyeyata (freedom from being harassed) and avadhyata (freedom from being beaten). The Satapatha (V.4.6.9) expressly mentions that brahmana, rajanya, vaisya and sudra are the four varnas. Teaching had become so much associated with, the brahmanas that when the brahmana *Gargya* approached king *Ajatasatru* for the knowledge of *brahma*, the latter replied "this is contrary to the natural order that a brahmana should approach a ksatriya with the idea 'he (ksatriya) will propound to me brahma'". In a separate section below all the privileges enjoyed by the brahmanas will be set out at one place.

The position of Ksatriyas and their relation to the brahmanas falls to be considered now. First of all with reference to the king several important passages may be cited. In some cases 'rajan' means only 'a noble' or 'chief, as in Rg. X. 42. 10, X. 97. 6. In many passages 'rajan' means 'king'. The government often seems to have been tribal, such tribes as *Yadus*, *Turvasas*, *Druhyus*, *Anus* and *Purus* (Rg. I. 108. 8) being frequently mentioned (vide Rg. VII 18. 6 for *Bhrgus* and *Druhyus* and VII. 18.7 for *Trtsus*, VIII. 6. 46 for *Yadvas*). Whether kingship was by election it is not necessary here to discuss. The king was regarded as keeping the people within bounds. When a king was crowned, it was thought that a ksatriya was produced, a lord of all beings, the defender of brahmanas (or of holy texts) and of dharma. The Sat. Br. says 'for these two (srotriya and king) are the upholders of the sacred law among men' (S. B. E. vol. 41 p. 106). That the co-operation between brahmana and ksatriya results in glory and success is frequently emphasized e.g. 'therefore a brahmana must certainly be approached by a ksatriya who is about to perform some act, for indeed that act of a ksatriya which is sped on by brahmana succeeds (Satapatha, S. B. E. vol. 26 pp. 270-271). The purohita of a ksatriya came to occupy a very high position. The Satapatha (S. B. E. vol. 26 p. 270) lays emphasis on the importance of the purohita and cautions a brahmana against being the purohita of any king he meets with and adds that a brahmana may remain without a king, but a king should not be without a brahmana. Even the gods required a purohita, as the Tai. S. II. 5. 1. 1. says '*Visvarupa* son of *Tvastr* was the purohita of gods. *Sanda* and *Amarka* were the purohitas of the Asuras (Kathaka S. IV. 4). Agni is often called *purohita* (Rg. I. 1.1. 1.44. 10, III, 2.8). "May we, purohitas, be awake in the kingdom (for its welfare)' says the Tai. S. (1. 7.10.1). The Ait. Br. (chap. 34.8) says 'the purohita is half the soul of the ksatriya' and contains an eulogy of purohita in the following words (40.1) "for indeed the gods to do not eat the food of a king who has no purohita; therefore a king when about to offer a sacrifice should have a brahmana as his purohita with the idea 'may the gods eat my food.' The combination of the brahmana and the rajanya is said to be most desirable and that it is conducive to the eminence of both is declared in the Tai. S. (V.l.10.3) Therefore a brahmana who is supported by a rajanya is superior to another brahmana (not so supported), hence a rajanya who has a brahmana (to help him) is superior to another rajanya.' The Satapatha (V. 4.4. 15) declares 'that king indeed who is not powerful to the brahmanas (i.e. who is humble before the brahmanas) becomes more powerful than this foes. It is not to be supposed that mis attainment of the supreme position by brahmanas was an affair of plain sailing. Sometimes ksatriya claimed higher position and also paid scant respect to brahmanas. In the Satapatha we read 'whence the brahmana is an object of respect after the king' (S.B.E. v.l. 41, p. 96); hence the people here serve, from a lower position, the ksatriya seated above them' Satapatha (S. B. E. vol. 12 p. 94); 'hence when a nobleman approaches, all these people, the subjects crouch down by him on the ground (S.B.E. vol. 26 p. 228); 'therefore there is nothing higher than the ksatra; therefore the brahmana sits down below the ksatriya in the Rajasuya '(Satapatha 14.4. 1. 23= Br. Up. 1.4. 11) In the Atharva-Veda several verses occur which declare the harm that results from disrespecting or injuring a brahmana or from robbing him of his cow. 'He who regards brahmana as food drinks of the poison of Taimata; he who injures a brahmana, the relative of the gods, does not attain to the world of pitrs (Atharva-Veda V. 18.4 and 13). Those who spat on a brahmana or those who sent to him mucus remain biting the hair in the midst of a stream by their mouth; that kingdom sinks as water sinks a shattered vessel, where' they injure a brahmana; that wicked act strikes that kingdom (Atharva-Veda V. 19.3 and 8).

The stories of king *Kartavirya* and *Visvamitra* who respectively carried off the cows of Jamadagni and Vasistha narrated in the Mahabharata (Santi 49 for *Kartavirya*; Adi. 175 for *Visvamitra*) and the Puranas show how several kings were high-handed and treated brahmanas with no respect whatever. It appears that even the wives of brahmanas were not quite safe at the hands of kings. *'The chamberlain (ksatr) of that king in whose kingdom the wife of a brahmana is thoughtlessly put under restraint does not march in front of cooking vessels with a golden oranment on his neck' (Atharva V. 17.14). The somewhat mystical hymn (Rg. X. 109) where 'brahmajaya' figures prominently probably hints at the same fact (viz. the kidnapping of the wives of brahmanas).*

The Tai. S. says that 'the vaisya indeed sacrifices, being desirous of cattle' and that the gods having been defeated were reduced to the condition of being the vaisyas or 'vis of asuras'; 'the vaisya among men, cows among beasts, therefore they are to be enjoyed (to be eaten, to be subsisted upon) by others; they were produced from the receptacle of food, therefore they exceed others in numbers'. The Tai. Br. says 'the vaisya class is said to have been born from the verses, they declare the Yajur-Veda as the origin of the ksatriya, the Samaveda is indeed the source of brahmanas. The same Brahmana further says 'the vis go away from (reside separately from) the brahmanas and ksatriyas'. The Tandya Br. says 'Hence the vaisya, though being eaten (i.e. subsisted upon) by others is not exhausted, since he was created from the *prajanana* (from the sexual parts of *Prajapati*), therefore he has numerous cattle, he has all the gods (as his patrons) and was produced with the Jagati metre, his seson is the rains, therefore he is to be eaten by the brahmana and the rajanya, since he was created as lower (than those two classes)', the Sat. Br. (S. B. E. vol. 26 p. 335) says 'He thus assigns to the *Maruts* a share therein after Indra, whereby he mahcs the people (vis) subservient and obedient to the nobility. According to the Ait. Br. 35.3 the vaisya is one who is the food of others, who pays taxes to others. These passages show that vaisyas were entitled to sacrifice, reared cattle, were far more numerous than the other two classes, they had to bear the brunt of taxation, they lived apart from brahmanas and ksatriyas and were obedient to them.

The system of the four varnas had taken such deep roots in the period when the Brahmana works were composed, that we often meet with Vedic passages saying that it extended even to the gods, *Agni* and *Brhaspati* being the brahmanas among gods; *Indra, Varuna, Soma, Yama* being the Ksatriyas. *Vasus, Rudras,* the *Visve Devas* and *Maruts* being the vis, and *Pusan* being th sudra. Similarly, it is said *'the brahmana is really spring, the ksatriya summer and the vis are the rainy season.'*

That there were other professions and crafts with specific names (which in later times at least became castes) even in the times of the Samhitas is quite clear. The Rg. speaks of vapta (barber) in X. 142.4, tasta (a carpenter or maker of chariots) in Rg. 1.61 4, Vll. 32.20, IX. 112.1, X. 119.5; tvasta (a carpenter) in Vlll. .102.8; bhisak (medicine man) in IX. 112.1 and 3, (iron-smith) in X. 72.2 and IX. 112.2 carmamna (tanner) in Rg. Vlll. 5.38 and Tantuvai (weaver).

The Atharva-Veda mentions *rathakara* (111. 5.6). *karmara* (111. 5.6) and *suta* (111. 5.7). In the Tai. S. (IV. 5.4.2) mention is made of *ksatr* (royal chamberlain or doorkeeper), *samgrahitr* (treasurer), *taksan* (carpenter) and *rathakara* (maker of chariots), *kulala* (potter), *karmara, punjista* (fowler), *nisada, isukrt* (maker of arrows), *dhanvakrt* (maker of bows), *mrgayu* (hunter) and *svani* (those who lead packs of hounds). These also occur in the Vajasaneya-Samhita 16.26-28 and these and a few more in Vaj. S. 30.5-13 and in Kathaka Samhita 17.13. In the Tai. Br. (111. 4.1 and the following anuvakas that deal with Purusamedha) we have *ayogu, magadha* (bard), *suta, sailusa* (actor), *rebha, bhimala, rathakara, taksan, kaulala, karmara, manikara, vapa* (sower or barber), *isukara, dhanvakara, jyakara* (maker of bow-string), *rajjusarga, mrgayu, svani, surakara, ayastapa* (heater of iron copper), *kitava* (gambler), *bidalakara* (worked in wicked-work), *kantakakara* etc. The Satapatha Br. XI. 8.1. speaks of *kaulala-cakra* (the potter's wheel). The Tai. Br. 111. 8.5. mentions also rajaputra ugra. The Satapatha (S.B.E. Vol. 44 p. 397) speaks of *Marutta Aviksita* as an ayogava king. This latter is a pratiloma caste according to the dharmasutras. Whether in the Satapatha that word has the same sense is doubtful. The Tai. S.I. 8.9.1-2 mentions among the *'ratnas'* (the jewels), the *suta, gramani, ksatr, samgrahitr, bhagadugha* (collector of taxes), *aksavapa* (superintendent of gambling). Vide also Tai. Br. I. 7.3. In the Tandya Brahmana (19.1.4) it is said that 'eight brave persons hold up the kingdom viz., the king's brother, the king's son, the purohita, the crowned queen, the suta, the gramani, ksatr and samgrahitr'. Therefore it looks likely that ksatr and samgrahitr were high officers of state and not castes. In the Sat. Br. X11I. 4.1.5 among the guards of the horse let loose in the Asvamedha there were 'a hundred sons of ksatra-samgrahitrs carrying clubs'. As the word 'ksatra' is prefixed to 'samgrahitr' it follows that 'samgrahitrs' were offcers who may have belonged to any varna. In the same passage mention is made of a hundred guardians who were the sons of *sutagramanis*. In another passage of the same brahmana (XIll. 2.2.18) the sutas and gramanis are said to be no kings and yet are rajakrt (*i.e.* king-makers). This means probably that they are the principal persons on whose support the king depends. The Sat, Br. V. 4.4.15-19 arrange brahmana, king, king's brother, suta or sthapati, gramani, sajata in a descending scale of powerfulness. So the suta appears to have been originally an important officer. It is hardly possible to say with assurance that all these had become petrified into castes in the modem sense, particularly when several persons associated with these in the Vaj. S. and elsewhere were not castes such as the thief (taskara), the impotent (kliba), humchbacked (kubja), dwarf (vamana); but most of the avocations and crafts referred to above have corresponding castes and subcastes for hundreds of years. It is therefore possible to say that in the times of the Samhitas and Brahmanas these were groups founded on occupations that had become castes or were in process of developing into castes. The Tandya Br. speaks of Kiratas (who were and are non-Aryan and were aboriginal tribes). The Vaj. S. (30.17) speaks of *Paulkasa* in connection with *bibhatsa* (nauseating filth) and of *candala* (in 30.21) in connection with vayu (wind). The *paulkasa* and *candala* occur in Tai. Br. (Ill, 4.14 and III. 4.17, respectively). In the Chandogya Up. (V. 10.7) the candala is ranked with the dog and the boar. Therefore even if one knowing thus were to give the leavings of his food to a candala that would in his case be an offering made into the Self as Fire'—Chandogya V. 24.4. This shows that the candala was the lowest in the social scale. 'Just as a pasya or vaideha, or the son of an ugra, after having made his bow strung &c.—Br. Up. III. 8.2. In the Br. Up. IV. 3.22 mention is made of both *candala* and *paulkasa* and in IV. 3.37 it is said that 'just as when a king pays a visit, the ugras, pratyenasas (thief catchers), the sutas and headmen of the village make arrangements for him with food and drink and with pavilions.' Here ugras seem to be a group of nobles subordinate to the king. In later literature ugra is the offspring of a ksatriya from a sudra woman (Yaj. 1. 91). In the Rg. X. 97.12 the word ugra occurs: 'You destroy disease just as an ugra who is a mediator or arbitrator (removes dispute)'. What urga means here cannot be said with certainty, it may only mean a 'formidable chief or king'.

The *rathakara* and *nisada* deserve a passing notice. The Tai. Br. 1. 1.4 after stating that the brahmana should consecrate sacred fires in the spring, the ksatriya in summer, (the vaisya in autumn, ordains that the rathakara should consecrate sacred fires in the rainy season. The question arises whether the rathakara is a member of the three higher castes who has taken in economic distress to the profession of making chariots or is a person belonging to a caste other than the three higher varnas. Jaimini in his Purvamimansa-sutra (VI. 1.44-50) discusses this question and establishes that the rathakara is a member of a caste other than the three higher varnas, that he has on account of the express words in the *sruti* the privilege to consecrate sacred fires with vedic mantras, that the *mantra* for the consecration of rathakaras is 'ribhunam tva' (Tai. Br. 1.1.4) and that the rathakaras are the caste called *Saudhanvana* which is neither sudra nor one of die three higher ones, but is slightly inferior to the three higher varnas. *Visvarupa* (on Yaj. I. 10) notices that in some smrti the rathakara though not belonging to the three higher varnas, was allowed the privilege of upanayana, but adds that this dictum of the smrti is due to mistake, it being misled by the fact that he is allowed the privilege of adhana (consecration of sacred fires). In modern times the members of the carpenter caste in certain parts of the Deccan at least are in the habit of performing the upanayana and wearing the sacred thread.

With reference to an isti offered to Rudra, a Vedic text says 'one should make a *nisadasthapati* perform this isti'. The Purvamimansa sutra (VI. 1. 51-52) discusses the question whether this authorises a nisada who is himself a chieftain or a chieftain (who is a member of the three higher varnas) of nisadas. The established conclusion is that the isti is to be performed by a nisada who is a chieftain though he be beyond the pale of the three vamas, as the Karmadharaya compound is the proper way of dissolving the compound and not the genitive Tatpurusa. The Ait, Br. (37.7) says just as the nisadas, or selagas (thieves) or evil-doers seize a wealthy man in a forest and throwing him in a well run away with his wealth'. The Sanhkhayana Br. (25.15) allows one who had performed the Visvajit sacrifice (in which everything is given away) to stay in a settlement of nisadas whose food is the lowest that he is allowed to take. The Katyayana-srauta-sutra (I. 1. 12-14) says that 'the chieftain who is a nisada can offer a caru of Gavedhuka corn to Rudra, but this offering is to be made in ordinary fire (and not in the fires consecrated with Vedic mantras), i.e. the permission to offer Raudra isti does not entitle him to perform Vedic consecration of fire (adhana). But according to Satyasadha kalpa III. 1 both the nisada and the rathakara are entitled to perform Agnihotra and Darsa-purnamasa.

The Aitareya Brahmana narrates that Visvamitra cursed his senior fifty sons, when they did not agree to his proposal to treat Sunahsepa (Devarata) as his son, that they would associate with the lowest castes and that they became the *Andhras, Pundras, Sabaras, Pulindas* and *Mutibas* who are among the lowest of society and are mostly composed of *dasyus*. It is probably owing to this legend that the Manusmrti. (X. 43-45) is prepared to regard the *Paundrakas*, the *Odras. Dravidas, Kambojas, Yavanas, Sakas. Paradas. Pahlavas, Cinas, Kiratas, Daradas* and *Khasas* as being originally ksatriya. castes, but later on reduced to the position of sudras by the non-performance of Vedic samskaras (like upanayana) and by the absence of contact with brahmanas. Manu further adds that the various castes that are outside the (influence of the) four varnas are all known as *dasyus* whether they speak the language of MIecchas or of Aryas.

One very important question is whether the theory of the four varnas with their peculiar privileges and duties described in the Dharmasutras and other smrtis was merely a theory even in the most ancient times. When the Purusasukta of the Rgveda speaks of Brahmana. Rajanya, Vaisya and Sudra or when the Satapatha Brahmana expressly says that there are four varnas, it appears to me that they speak of facts existing in their times and not merely of a theory which was to be striven for as an ideal. Smrti writers try to place all their dicta in the frame-work of the varnas because the four varnas and their duties and privileges had been more or less clearly defined in the times of the Vedas and Brahmanas. Which according to the authors of the smrtris were sruti, eternal and infallible. They tried to approximate the state of society existing in their times to the varnas which they held were of hoary antiquity. But there is nothing to show that the same difficulties were felt by the authors of the Vedic hymns and the Brahmanas. The manner in which they refer to the privileges and disabilities of the several varnas have such a deep ring of actuality that one must concede that the varnas spoken of in them represented the real divisions of society at least to a very great extent, if not cent percent.

The preceding discussion renders the following propositions most probable:

(I) that in the earliest times about which we have literary records there were only two varnas, the aryas and their opponents the *dasyus* or *dasas;* that the difference between the two was based on difference of colour and culture and was thus more or less racial and cultural

(2) that centuries before the samhita period closed the dasyus had been conquered and were given a position subservient to the aryas;

(3) that the sudras were the dasyus so subjugated and made subservient;

(4) that the spirit of exclusiveness and pride of superiority existing among the aryas with reference to dasyus soon extended to groups among the aryas themselves;

(5) that by the time of the Brahmana literature, brahmanas (men supposed to be devoted to learning and priesthood), ksatriyas (kings, noblemen and some warriors) and vaisyas (the artisans and common people) had become separated into groups more or less dependent on birth and that the brahmana had come to be regarded as superior to the ksatriya by the fact of birth;

(6) that even such low castes as candalas and paulkasas had been evolved long before the end of the Vedic period;

(7) that owing to cultural advance, division of labour arose and numerous arts and crafts had been developed and they were in process of contributing to the complexity of the system by creating numerous sub-castes based upon-occupations;

(8) that besides the four varnas intermediate castes like the rathakara had been evolved;

(9) that there were certain non-Aryan tribes which were supposed to have been originally ksatriyas but fallen later on.

The close of the Vedic period is here taken as being not later than about 1000 B.C. How much earlier it may be placed it is not possible to say.

The following is a list of persons engaged in professions and crafts, which had probably become castes or were in the process-of becoming castes, before the close of the Vedic period, as seen from the Vaj. S. Tai. S. and Tai. Br., Kathaka Sam. (17.13), the Atharva-Veda, the Tandya Br. (III.4), the Ait. Br. the Chandogya and the Br. Up. The meaning of some of the words is not quite clear and it is possible that some in the list were not at all castes or professions. They are arranged in the alphabetical order of Sanskrit though transliterated). The meanings of most of them have been given. Where the meaning is doubtful a question mark has been given.

Ajapala (goatherd)
Andhra
Ayastapa
Ayogu
Avipala (keeper of cows)
Anda (?)
Isukara
Ugra

Kantakakara or Kantakikari (in Vaj. S.)
Karmara
Kari (dancer?)
Kitava
Kirata
Kinasa (kisan) (cultivator?)
Kulata
or Kaulala, Kevarta
Kosakari (blower of bellows)
Ksatr
Gopala (keeper of cows)
Carmamna (tanner)
Candala
Jambhaka (?)
Jyakara
Taksan (carpenter)
Mainala (catcher of fish?)
Rajayitri (dyer)
Rajjusarga or-sarja
Rathakara (chariot maker)
Rajaputra
Rebha (?)
Vamsanartin
Vapta (barber)
Vanija (vaisya)
Vasah-palpuli (a washer-woman)
Dasa (slave)
Dhanuskara or
Dhanvakara or (vowman)
Dhanvakrt, Dhaivara, Nisada or
Naisada Pumscalu Punjista or
Paunjistha Pundra Pulinda
Paulkasa
Bainda (catching fish in nets)
Bhisak
Bhimala (timid?)
Manikara
Magadha
Margara
Mutiba
Mrgayu (hunter)
Vidalakari or Bidala
Vratya
Sabara
Sabalya (?)
Sailusa
Svanin (or Svanita)
Samgrahitr
Surakara
Suta
Selaga Hiranyakara
Tantuvai (weaver)

Several centuries before the Christian era there were several castes. This follows not only from the Dharmasutras but also from the ancient Buddhist works and from the meagre existing fragments of the work of Megasthenes on India. Though Megasthenes was confused in his statements about the caste system as prevalent in his day, some propositions are clearly deducible therefrom. He states (pp.40 ft) that the whole population of India was divided into seven castes, (1) philosophers, (2) husbandmen, (3) shepherds, (4) artisans, (5) military, personnel (6) overseers, (7) councillors and assessors. Out of these I and 5 correspond to brahmanas and ksatriyas, 2-3 to vaisyas, 4 to sudras; 6 and 7 correspond to *adhyaksas* and *amatyas* (as in Kautilya's Arthasastra) and are not really castes but occupations. He probably regards them as castes because the offices of the adhyaksas and *amatyas* were generally hereditary or at least he gathered that they were so. Megasthenes' further statement (pp. 43-44) that no one is allowed to marry out of his own caste or to exercise any calling or art except his own shows that the prevailing tendency was that caste had become exclusive and mostly occupational in his day, though there must have been exceptions of which he was not informed.

The ancient writers on Dharmasastra strive very hard to account for the bewildering ramifications of the caste system from the four *varnas that were spoken of in the sruti (revelation). There is unanimity on the theory that the numerous castes actually found in the country arose from the unions of males of different varnas with women belonging to varnas differing from their own. The divergences (and they are many) among the several smrtikaras relate only to details. The smrti writers had before them the hoary theory of four varnas vouched for by infallible Vedic authority, but they were at the same time quite cognisant of the realities in society viz., the separate existence of numerous castes and sub-castes that had varying claims as regards social status and that were based in popular estimation on birth alone. Therefore, when one criticizes the smrti view of the derivation of numerous castes from the mixture or confusion (samkara) of the four varnas as purely hypothetical and imaginary, the criticism is true only partially. The smrtis were composed in different parts of India at different times and they were meant to supply a popular want, to guide the people and to reflect the prevailing state of society and popular feeling. Therefore, it must be admitted that the numerous castes mentioned in the smrtis did exist at the time of the smrties, that the social status of the several castes might have varied from country to country or from epoch to epoch, that the peculiar avocations and means of livelihood assigned to the various castes reflected the real state of things. The element of hypothesis and speculation lies only in the theory of a particular sub-caste having sprung from the union of two persons belonging to two particular varnas or castes. This description of the origin of the several castes was only indicative of the author's view or of the accepted view about the social status of those castes in particular localities. There is here, as a matter of fact, great divergence of views among the several authors.*

In the first place all writers on Dharmasastra start with the propositions viz.. (1) that the four varnas, brahmana, ksatriya, vaisya and sudra are arranged in a descending scale of social status: and (2) that marriage is or was permissible between a male of a higher varna with a woman of a lower varna, but the union of a woman of a higher varna with a male of varna, lower than her own is reprehensible and not permitted. There is a third proposition advanced by many writers that a man belongs to a particular *varna* or *jati* by birth only *i.e.* if born in lawful wedlock of parents both of whom belong to that varna or jati. This is the view held by all medieval writers and digests and it is expressly said that a man belongs to a caste by birth and no actions of his can alter that fact, that several castes are like the species of animals and that caste attaches to the body and not to the soul (vide Sutasamhita). When a male of a higher varna marries a woman of a lower varna, the marriage is said to be *anuloma* (lit. with the heir, in the natural order) and the offspring is said to be anuloma: when there is a union of a woman of a higher varna with a male of a lower varna, it is said to be pratiloma (against the heir. *i.e.* against the natural or proper order) and the children of the union are said to be pratiloma. These two words anuloma and pratiloma (as applied to marriage or progeny) hardly ever occur in the Vedic literature, in the Br. Up (II. 1.15) and Kausitaki Br. Up. IV. 18 (quoted in note 89 above) the word 'pratiloma' is applied to the procedure adopted by a brahmana of going to a ksatriya for knowledge about brahman. From this it may possibly be inferred that pratiloma and anuloma might have been employed with reference to marriages also (in the days of the Upanisad). Panini (IV. 4.28) teaches the formation of words from anuloma and pratiloma. They occur in Gautama (IV. 14-15), Baud. Dh. S. (I. 8.8). Vasistha (l8.7.) Manu (X. 13). Yaj. (I. 95) and other smrti works.

One important question is whether the theory of anuloma or pratiloma castes presupposes a marriage or only a union (outside marriage) of a man and a woman. The Ap. Dh. S. (II. 6. 13. 1. 3-4) lays down that a man must marry a virgin of his own varna with the rites prescribed by the sastras and only the son born of such a marriage is entitled to the privileges and occupation of his father, that sexual intercourse with a woman who has been married by another or on whom the proper ceremonies of marriage are not performed or who belongs to another caste is condemned and that the son (and not the daughter) born of such an union is condemned (through the sin of the parents). So Apastamba looked with disfavour even on marriages called *anuloma*. He is entirely silent about anuloma and pratiloma. castes. It is no doubt true that most ancient writers like *Gautama* (IV. 1). *Vasistha* (1.24), *Manu* (111. 12-13), Vaj. (I. 55 and 57) prescribe that a person should by preference marry a girl of his own varna but also allow the marriage of a person with a girl of another varna lower than his own. Yaj. (I. 92) expressly says that the six anuloma castes, murdhavasikta, ambastha, nisada, mahisya, ugra, and karana are so called only when they are the offsprings of women married by men of higher varnas. Manu (X. 41) says that the six anuloma castes are entitled to the rites (samskaras like upanayana) performed for *dvijas.* but that the pratiloma castes are like sadras (i.e. even when a pratiloma caste springs from a brahmana woman and a ksatriya or vaisya male they cannot have upanayana and other rites of *dvijas* performed for them, though both parents are *dvijas*). Kautilya (III. 7) also says that all pratilomas except candalas are like sudras; Visnu says that they are condemned by all Aryas. Devala (quoted by Parasaramadhaviya I. 2. p. 122) says that pratilomas are outside the pale of the system of varnas and are *patita.* The Smrtyarthasara (p. 13) says that anuloma sons and those born of the murdhavasikta and other anuloma castes are *dvijatis* and are entitled to samskaras as *dvijatis.* Commentators like Kulluka (on Manu X 11) say that, as no marriage is legally possible between a woman of a higher varna and a male of a lower varna, all the pratilomas are born outside lawful wedlock. Gautama (IV. 20) says that all pratilomas are *dharmahina*, which is interpreted by the Mit. Yaj. III. 262 as meaning that they cannot have upanayana and similar samskaras of *dvijas* performed for them, though they are amenable to the rules of morality and entitled to perform *vratas* and *prayascittas*. Vasistha, Baudhayana and several others do not make it clear whether, when they speak of *pratilomas*, they contemplate offspring of legal marriages or only of illegitimate and adulterous unions. But it will be seen from the list appended below that *Usanas* and *Vaikhanasa* almost always make a distinction between the caste assigned to the offspring of the union of parents of different varnas, according as there is a marriage between the two or it is only a clandestine, illegitimate or adulterous union. For example, *Usanas* says that when there is a marriage between a ksatriya male and a brahmana female the offspring is called suta, while the offspring of a clandestine union between a brahmana woman and a ksatriya male was called rathakara. So these two authors held that there could be a legal marriage when a woman of a higher varna married a male of a lower varna. There were several other works like the (Sutasamhita Sivamahatmyakhanda chap. 12. 12-48) where a similar distinction is made between the children of marriages and clandestine unions. The Mit. on Yaj. I. 90 says that such progeny as kunda and golaka (Manu III. 174). kanina, sahodhaja (who are all not due to intercourse in wedlock) are different from savarna, anuloma and pratiloma and are to be treated as sudras and that the *ksetraja* son is to be treated as a different category (since *niyoga* is allowed by the smrtis and by the usage of sistas) and belongs to the caste of his mother. Apararka (on Yaj. I. 92 p. 118) does not accept this view and holds that even kanina and sahodha may be held to be brahmanas (if the begetter can be proved to have been a brahmana); while Visvarupa on Yaj II. 133 says that kanina and gudhajaja must be deemed to belong to the mother's case as the begetter may not be known and that sahodhaja (II. 135) is also to be so treated. These several kinds of secondary sons will be treated under inheritance.

A few words must be said about the word *jati*. The idea of varna was as we have seen based originally on race, culture, character and profession. It takes account mainly of the moral and intellectual worth of man and is a system of classes which appears more or less natural. The ideal of varna even in the smrtris lays far more emphasis on duties, on a high standard of effort for the community or soceity rather than on the rights and privileges of birth. The system of jatis (castes) lays all emphasis on birth and heredity and tends to create the mentality of clinging to privileges without trying to fulfil the obligations corresponding to such privileges. The word *'jati* in the sense of caste hardly ever occurs in the vedic literature. In the Nirukta (XII. 13) it is said 'after agnicayana (the building of the fire altar), a man should not approach a *rama* (for sexual intercourse), *rama* is so called because she is approached only for pleasure and not for (accumulation of) merit; she is of a dark caste'. Here the word krsnajatiya occurs with reference to a woman of the sudra caste. Almost these very words occur in Vasistha (18. 17-18) where for krsnajatiya the word krsnavarna is substituted.) Visvarupa on Yaj. 1. 56 (yad-ucyate etc.) quotes these words as a brahmana text, but there the word is krsnavarniya. (Therefore, the use of the word jati in the sense of caste can be traced back at least to the times of the Nirukta.) Panini (V. 4. 9) teaches the formation of words like 'brahmanajatiya derived from words ending in 'jati' (in the sense of caste). (The expression 'jatidharma (rules of castes) occurs in Gautama XI. 20. Vasistha I. 17 and XJX. 7, Manu I. 118 and VIII. 41 and the word jati (caste) occurs also in Ap. Dh. S. II. 3.6.1., II. 1-2.3, Manu (IV. 141, X. 11, 18, 40. 97). Yaj. (1. 95, 361, II. 69, 206, III. 213). Narada (288) and in the Vartika on Panini (IV. 1. 137). Varna and jati are sometimes clearly distinguished as in Yaj II. 69 and 206. But very often they are confounded. In Manu X. 27. 31 the word varna is used in the sense of mixed castes (jatis). Conversely, the word jati often appears to be used to indicate varna. Vide Manu III. 15, VIII. 177, IX. 86 and 335. X. 41 and Yaj. 1. 89 (in which latter sajati appears to mean 'savarna').

Even when anuloma marriages were allowed there is no unanimity among the sages and the smrtis as to the status of the progeny of such unions. Three different views are found. The first view is that if a male of one varna married a female of the varna immediately after it, the progeny belonged to the varna of the father; e.g. Baud, Dh. S. (I 8.6 and I. 9.3) says that sons born to a person of a savarna wife or a wife of the varna next to his own are savarna i.e. the son of a brahmana from a wife of the ksatriya varna is a brahmana. The Anusasanaparva 48.4, Narada (stripumsa l06) and Kautilya (III. 7) say the same. Gautama IV. 15 as interpreted by Haradatta appears to say that the off-spring of a brahmana from a ksatriya wife is called savarna, but not the offspring of a ksatriya male from a vaisya wife or of a vaisya male from a sudra wife. Fick (pp. 54-57) shows that even according to the Bhaddasala Jataka 'the family of the mother does not matter; the family of the father alone is important'. The second view is that the progeny of *anuloma* unions is in status lower than the father, the higher than the mother; e.g. Manu X. 6 'sages declare the sons begotten by *dvijas* on wives of varnas immediately next to theirs as similar (to the fathers, but not of the same varna with the fathers) but tainted by the inferiority of their mothers'. The third view (and this is the common view) is that the progeny of annuloma marriages is of the same varna as regards its privileges and obligations as the mother's; e.g. vide Visnu Dh. S. 1602 and Sankha (prose) quoted by the Mit. on Vaj I. 91 and Apararka (p. 118). A classical echo of this view is found in the Sakuntala of Kalidasa where king Dusyanta exclaims aside to himself 'would that this girl were born of the sage from a wife who was not savarna'. Medhatithi on Manu X. 6 says that Pandu, Dhrtarastra and Vidura being ksetraja sons took the caste of their mothers. The Mit. explains the words of Sankha by saying that the offspring of *anuloma* marriages such, as murdhavasikta are not really different from ksatriyas, that they have the same samskaras but they do not become ksatriyas etc., and are dubbed by these names to indicate their mixed origin and come to form separate sub-castes. The *pratilomas*, as said above are lower in status than any of the two parents.

The ancient Dharmasutras mention only a few mixed castes. Ap. dh. S. mentions only candala, paulkasa and vaina. Gautama names five anuloma castes, six pratiloma, one and eight others according to the view of some. Baudhayana adds to those mentioned by Gautama a few more viz., rathakara svapaka, vaina and kukkuta. Vasistha names even a smaller number than Gautama and Baudhayana. It is Manu (X) and Visnu Dh. S. (XVI) that for the first time dilate upon the avocations of the mixed castes. Manu refers to 6 anuloma, 6 pratiloma and 20 doubly mixed castes and states the avocations of about 23; Yaj. names only 13 castes (other than the four varnas). Usanas names about 40 and gives their peculiar avocations. All the smrtis taken together hardly mention more than about one hundred castes.

The number of primary anulomas is only six (vide Manu X. 10, Vaj. 1. 91-92), but Manu names only three of them, viz., *ambastha. nisada* and *ugra*. The primary pratilomas also are six (vide Manu X. 11-12 and 16-17 and Yaj. 1. 93-94) viz., *suta, vaidehaka, candala, magadha, ksatr*, and *ayogava*. Further sub-castes are said to arise from the unions of the anulomas and pratilomas with the four varnas and of the male of one anuloma and the female of another, from the union of pratilomas among themselves and from the union of a male or female of an anuloma caste and the female or male of a *pratiloma* caste. For example, Yaj. I. 95 defines rathakara as the offspring of a *mahisya* male and a *karana* female, i.e., it is a further mixture between two anuloma castes. The Mit. on Yaj. I. 95 says that upanayana and other *samskaras* are peformed for the offspring of anuloma persons marrying among themselves. The Smrtyarthasara (p. 13) says the same. Similarly Manu X. 15 says that *avrta* and *abhira* spring from the union of a brahmana with an *ugra* girl and an ambastha girl respectively (i.e., from the union of a brahmana with anuloma caste girls). Manu X. 19 says that *svapaka* is the offspring of a ksatr male (a pratiloma) with an ugra female (an anuloma). Manu X. 33 defines *maitreyaka* as the offspring of a vaidehaka male and an ayogava female (i.e.. from parents who are both pratiloma). A smrti verse quoted by Visvarupa on Yaj. I. 95 says that there are six anulomas, 24 doubly mixed castes (due to the union of the six anulomas with the four varnas), 6 pratilomas and 24 doubly mixed castes (due to the unions of 6 pratilomas with four varnas) i.e., in all 60 and further mixtures of these among themselves give rise to innumerable sub-caste. Similarly, Visnu Dh. S. 16.7 says that the further mixed castes arising from the unioun of mixed castes are numberlers. This shows that before the time of the Visnudharmasutra (i.e., at least about 2000 years ago) numberless castes and sub-castes had been formed and the writers on dharmasastra practically gave up in despair the task of deriving them, even though mediately, from the primary varnas. The same state of things was continued and was rather aggravated by the time of the *nibandhakaras.* Medhatithi on Manu X. 31 speaks of 60 mixed castes along with the four varnas and adds that by the intermingling of these endless sub-castes are formed. The Mitaksara on Vaj. I. 95 observes that since the castes springing from the double intermingling of varnas are innumerable, it is impossible to describe or enumerate them. Similarly the Krtyakalpataru in its *prakirnaka* topic of *vyavahara* section, when dealing with castes, merely quotes several passages from the smrtis and does not add a word of its own about the castes, their names or avocations in its own day (first half of 12th century). The Mit. on Yaj I expresly says that the avocation of the pratilomas (about which Yaj, is silent) should be understood from the smrit of Usanas and Manu. Medieval writers on *Dharmasastra* usually ignore the treatment in detail of the numerous sub-castes and content themselves with dilating upon the duties of the four varnas.

There was great diversity of opinion among the smritikaras about the derivation and status of the several subcastes. We find that the same sub-caste is known under five or six different names even so early as the present Manusmrti. Manu X. 22 gives seven names for the same caste and Manu X. 23 gives five for another. Visvarupa on Yaj. I. 92 explains that these different names are due to difference of locality. There is another difficulty. The same name given to a caste is differently derived by different writers (vide under nisada and parasava below). For the same sub-caste different names are given in different smrtris (vide under krta and ramaka). It became difficult to assign any peculiar derivation for groups of people and so Manu (X. 40). Vasistha (18.7) and Anusasanaparva 148.29 laid down that men's sub-caste was to be known from their actions and occupations. This shows that according to most writers castes in the times of the smrtis were predominantly occupational.

One word that frequently occurs in connection with castes and sub-castes is *varnasamkara* (or only *samkara*). In Manu X. 12 and 24 the word varnasamkara is used in the plural in the sense of mixed castes, while in Manu X. 40 (and in V. 89) the word samkara seems to be used in the sense of 'mixture or intermingling of vamas'. Gautama (VIII. 3) employs the word *samkara* and says 'on the two (the brahmana and the king) depends the prosperity (of men), protection, the prevention of mixture (of varnas) and the (accumulation of) merit (or the observance of dharma). Narada (stripumsa 102) says 'to be born from a union in the inverse order of varnas amounts to varnasamkara;' while Brhaspati quoted in the Krtyakalpataru appears to apply the word varnasamkara to both anuloma and pratiloma castes. Baud. Dh. S. (I. 9.16) says that those who are born of varnasamkara are called *vratyas*). The Mit. on Yaj I. 96 applies the word varnasamkara to both anuloma and pratiloma progeny Medhatithi on Manu V. 88 says that the word 'samkarajata' indicates pratilomas like ayogava and that even though as regards anulomas there is intermingling (of varnas), yet as they have the privileges of the caste of their mothers, even Manu himself does not apply the word samkirnayoni to them as seen above (Manu X. 25). Yama quoted in the Krtyakalpataru says 'Varnasamkara arises by the violation of the restrictions (about marriage); if the proper order of varnas (i.e., male of higher varna marrying a woman of a lower varna) is followed, (the offspring) is entitled to be regarded as belonging to the system of varnas, but if the reverse order is followed it is sin' Manu (X. 24) says 'mixed castes arise by members of one varna having sexual intercourse with women of another varna, by marrying women who ought not to have been married (such as a sagotra girl) and by neglect of the duties peculiar to one's varna'. The Anusasanaparva 48.1 remarks that 'varnasamkara arises from wealth, greed, desires uncertainly about the varna (of a person) or ignorance about varna'. Even in such a philosophical treatise as the Bhagavadgita (I. 41-43). it is said 'when women become corrupt (or demoralised), intermingling of varnas arises; *samkara* necessarily leads the whole family and the destroyer of the family to hell. By reason of these transgressions of the destroyers of families which bring about *varnasamkara*, the anceint caste observances and family observances are subverted.'

On account of the great emphasis laid on the prevention of *varnasamkara* the smrtis ordain that it is one of the principal duties of the king to punish people if they transgress the rules prescribed for varnas and to punish men and women if guilty of *varnasamkara*. Gautama (IX. 9-10) says 'the king should protect the varnas and asramas according to the sastras and he should make them conform to their duties when they swerve from them;' Vasistha (I9-8) 'the king paying attention to all these viz., the observances of countries, castes and families should make the four varnas cornform to their duties and should punish them when they go astray; Visnu Dh. S 111. 3 and Yaj. I. 361, Markandeyapurana 27, Matsyapurana 215. 63 say the same. Narada (stripumsa 113) says when a brahmana woman goes astray a candala is born from a sudra male (and the brahmana women); therefore the king should specially protect women from samkara'. It is on account of this that so early as in the first centuries of the Christian era we see that king Vasithiputa Siri Pulumayi is extolled as having prevented the mixture of the four varnas (E. I. Vol. VIII pp. 60-61. 'vimiuatitacatrevana-sakarasa). That varnasamkara had gone too far in the opinion of the author of the Mahabharata (Vanaparva 180.31-33) follows from the following words which are despairingly put in the mouth of Yudhisthira "It appears to me that it is very difficult to ascertain the caste of human beings on account of the confusion of all varnas; all sons of men are always begetting offspring from all sorts of women; speech, sexual intercourse, being born and death—these are common to all human beings; and there is scriptural authority (for this view) in the words 'We, whoever we are. offer the sacrifice'. Hence those who have seen the truth regard character as the principal thing desired", Sankaracarya in his bhasya on Vedantasutra I. 3. 33 remarks that, though in his day varnas asramas had become disorganised and unstable as to their dharmas, that was not the case in other ages, since otherwise the sastras laying down regulations for them would have to be deemed purposeless or futile.

Gautama (IV. 18-19). Manu (X. 64-65) and Yaj. (1. 96) speak of a peculiar doctrine called *Jatyutkarsa* and *Jatyapakarsa*. These passages have given rise to some divergence of interpretation, but their general sense in clear. Gautama (IX. 18) says that according to the acaryas the *anulomas* when they marry in such a way that the bridegroom in each stage is higher or lower than the bride they rise to a higher or go down to a lower varna in the seventh or 5th generation (respectively). This is explained by Haradatta as follows: When a brahmana marries a ksatriya woman the daughter born of this marriage is called *savarna;* if this latter is married to a brahmana and a daughter is born and this latter is again married by a brahmana and if this continues in the same way for seven generations, then when the seventh girl in descent marries a brahmana, whatever child is born of that union belongs to the brahmana varna (though in the preceding generations only the fathers were brahmanas and the mothers were all not strictly brahmanas, but only *savarnas* if at all). This is called *jatyutkarsa* (rise in status as a caste). On the other hand, when a brahmana marries a ksatriya girl and a son is born who is called sauarna then that son marries a ksatriya girl and has a son and this is continued for five generations, then when the fifth son (in descent) marries a ksatriya girl, the child born belongs to the ksatriya varna (though in all the preceding generations the father was higher than ksatriya and the mother only was a ksatriya). This is *jatyapakarsa* (fall in status as a caste). The same rule holds good as regards a ksatriya marrying a vaisya female and a vaisya marrying a sudra female. The same rule applies among anulomas also, e.g if a savarna (as defined by Gautama) marries an ambastha girl and a daughter is born who again marries a savarna and this continues for seven generations, then the child of the seventh girl (in descent) from a savarna male becomes a savarna (rises in status); on the other hand if a savarna (offspring of brahmana male and ksatriya female) marries ambastha girl and a son is born and that son marries an ambastha girl and their son marries an ambastha girl and this goes on forsereen generations, then the child of the 7th male (in descent) born of an ambastha wife becomes an ambastha (*i.e.*, there is jatyapakarsa (as to anulomas).

According to Manu X. 64 when a brahmana marries a sudra woman, the daughter born is *parasava* and if this parasava daughter marries a brahmana and the daughter of this latter union marries a brahmana and this continues for seven generations, then seventh generation will be a brahmana (i.e., there will be Jatyutkarsa). Conversely, if a brahmana marries a sudra woman and a son is born, he is a Parasava and that son marries a sudra woman and their son again marries a sudra woman and this goes on for seven generations, the seventh generation becomes a mere sudra (there is Jatypakarsa). It will be seen that this differs from Gautama in several respects. In the first place for both Jatyutkarsa and Jatyapakarsa seven generations are prescribed, while in Gautama they are seven and five respectively (according to Haradatta). In the second place according to Gautama the eighth in descent from the first anuloma marriage secures Jatyutkarsa, while according to Manu. the seventh secures it. Further, Manu, is silent about Jatyutkarsa when the original parents are anulomas. Besides, the commentators of Manu shorten the period for rise or fall in jati. Manu X, 65 extends the same rules to the offspring of the marriage of a ksatriya with a vaisy woman and of a vaisya with a sudra woman. Medhatithi and Kulluka extend these express words of Manu further by explaining that if a brahmana marries a vaisya female and a daughter is born and she again marries a brahmana them in the fifth generation there will be Jatyutkarsa; conversely if a son is born from a brahmana and a vaisya wife, and he marries a vaisya female and this goes on, then in the fifth generation the son will be a vaisya (i.e. there will be Jatyapakarsa). Similarly, if a brahmana marries a ksatriya woman then there is Jatyukarsa in three generations.

Yajnavalkya (I. 96) speaks of two kinds of *jatyutkarsa* or *jatyapakarsa* viz., one due to marriage (as in Manu and Gautama) and another due to the avocation followed. 'It should be understood that there is rise in caste in the seventh or even in the fifth generation, if there is inversion as to the avocations, then there is corresponding similarity (of varna in the seventh or even fifth generation. This is elaborated by the Mitaksara as follows :—If a brahmana marries a sudra woman and a daughter is born she is, a nisadi; if this latter marries a brahmana and a daughter is born and she in turn marries a brahmana and this goes on for six generations, then the child of the sixth girl (in descent) becomes a brahmana (he being seventh in descent); similarly if a brahmana marries a vaisya woman and a girl is born,' she is an ambastha; if the latter marries a brahmana and a daughter is born and this goes on in the same way, then the fifth girl in descent has a child (from a brahmana husband) which is the sixth in descent from the original anuloma marriage and which then becomes a brahmana. If a brahmana marries a ksatriya woman and a daughter is born who is called murdhavasikta (Yaj. I. 91) and she marries a brahmana, then the fourth in descent marrying a brahmana has a child (fifth in descent), then that child becomes a brahmana. Similarly, if a ksatriya married a sudra female and a daughter was born, she was called urga, then jatyutakarsa by marrying a higher male took place in the sixth generation. If a ksatriya married a vaisya woman, the daughter born was a mahisya and jatyutkarsa took place in the 5th generation. If a vaisya married a sudra woman, the daughter of the marriage is a karani and if she marries a vaisya, then in the fifth generation there would be jatyutkarsa. Certain peculiar avocations and activities are prescribed for the four varnas. Each varna may in times of difficulty follow the occupation peculiar to the caste immediately below it, but should not follow the avocations peculiar to the higher varnas; he must however revert to his proper avocation when the difficulty is over (vide Vasistha II, 13-23, Visnu Dh. S. II. 15, Yaj. I. 118-120, Gautama X. 1-7 &c.). If a brahmana begins to follow the avocations peculiar to a sudra and has a son, who does the same and this goes on continuously for seven generations, the seventh becomes a sudra (by caste). If a brahmana begins to follow the avocations peculiar to a vaisya or a ksatriya then in the fifth or sixth generation respectively there is fall in caste (*i.e.*, the fifth or sixth becomes respectively a vaisya or ksatriya). Similarly, if a ksatriya follows the avocation of a vaisya or sudra and this goes on continuously, then the fifth or sixth (respectively) becomes a sudra or vaisya. Similarly, if a vaisya takes to the work peculiar to sudras, then the fifth generation becomes sudra.

Baud. Dh. S. (I. 8.13-14) gives another illustration of jatyutkarsa. He says 'if a nisada (the son of a brahmana from a sudra wife) marries a nisadi (and this goes on continuously), then the fifth generation becomes free of the taint of a sudra status, he can have upanayana performed for him and his son (sixth from the original nisada pair) can have a vedic sacrifice performed for him'.

These provisions would considerably lessen the rigour of the caste system based purely on birth. But one feels grave doubts whether such a method of jatyutkarsa or jatyapakarsa (particularly the one based on occupation) was or could be ever enforced in actual life. It would have been impossible to remember descent in a particular way for five or seven generations. The want of unanimity among the original smrtikaras and the commentators also points in the direction that the method advocated, though it might have originally some slight basis in fact, was only a hypothesis and an ideal. Hardly any examples of jatyutkarsa in the way set out by Manu or Yaj. occur in the literature on dharma-sastra or in inscriptions. In the inscriptions we have authentic cases of intercaste marriages only, but hardly anything further. From the Talgunda pillar inscription of king Kakusthavarman of the Kadamba family we learn that the Kadambas were originally of brahman, lineage, that the founder of the family was a brahmana Mayurasarman who became exasperated with the Pallavas of Kancipura and took up the sword to conquer the earth, that his descendants applied the affix 'varman' to their names (as if they were ksatriyas, according to Manu II. 32) and Kakusthavarman (4th in descent from Mayurasarman) married his daughters to Gupta and other kings. This shows that an originally brahmana family came to look upon itself as ksatriya by virtue of pursuing the profession of arms and governing the people. In the Mahabharata we meet with stories of kings who became brahmanas. For example, Anusasana 30 speaks of Vitahavya, a king, as having become a brahamana similarly

Salya (39.36-37) speaks of Arstisena. Sindhudvipa, Dvapi and Visvamitra as having become brahmanas at a sacred spot on the Sarasvati. In the Puranas also there are stories of kings like *Visvamitra, Mandhata, Samkrti, Kapi, Vadhryasva. Purukutsa, Arstisena, Ajamidha* and others as having risen to the status of brahmanas. These are mythical sages and their rise is not stated to have been due to the priniciple of jatyutkarsa. Ibbetson (Report on the Census of the Punjab 1881. pp. 174-176) notes that brahmanas following certain professions became degraded and that the caste was changed.

That the professional castes were wealthy and well organized follows from the Dharamasastra works and epigraphic records. In this connection the words sreni, puga, gana, vrata and sangha deserve to be carefully studied. All these were called *samuha* (group) or *varga* according to Katyayana. These words occur in the Vedic literature, but the sense is generally 'a group' and there is no special meaning attached. 'Sreni' occurs in the Rg. 1. 163.10 (like flamingoes the horses press forward in rows or groups); both *vrata* and *gana* occur in Rg. 111. 26.6. V. 53. 11 and in numerous other places. The Kausitaki Br. 16.7 speaks of Rudra as puga (us he is the head of the band of Maruts). Ap Dh. S. I. 1. 3. 26 quotes a Brahmana passage about a group (sangha) of brahmacarins going about for alms. Panini teaches the formation of derivatives from puga, gana, sangha (V. 2.52), from vrata (V. 2.21). In his time it appears the words had acquired specific meanings. The Mahabhasya explains (on Panini V. 2. 21) that vratas are groups formed by men of various castes with no fixed means of livelihood but subsisting by the might (or strength) of their bodies (by bodily labour of various kinds). The Kasika explains *pugas* as associations of men of different castes with no fixed professions, who are solely bent on making money or seeking pleasure. Kautilya in one place distinguishes between soldiers and srenis (guilds) and in another place says that the guilds of ksatriyas in *Kambhoja* and *Surastra* subsist by the profession of arms and vrata (agriculture). Vas. Dh. S. XVI. 15 says that boundary disputes are to be settled by the evidence of the old men in the village or town or of guilds (sreni) when there is conflict of documentary evidence. Visnu Dh. S. V. 167 prescribes banishment for him who embezzles the wealth of associations (gana) and who transgresses the conventions made by them. Manu (VIII. 219) has a similar rule about village and local associations (sangha). The above words are variously explained by the several commentators (vide my notes to the translation of Katyayana verses 678-682 of that reconstructed smrti), Katyayana says '*Naigama* is an association of citizens of the same city, vrata is a company of soldiers carrying various arms, puga is an association of traders and the like, gana is a group of brahmanas, sangha is a body of Bauddhas or Jainas; and bands of candalas and svapacar are called gulma'. Yaj. (I. 361) directs the king to punish kulas, castes, srenis, ganas, if they transgress their rules (of conduct or business) and the Mit. explains sreni as a guild of sellers of betel leaves and the like and gana as of helabukas (horse-dealers)' while Yaj. II. 192 and Narada samayassanapakarma 2) require the king to prevent the breach of the conventions of sreni, naigama, puga, vrata, gana and to confirm them in their traditional occupations. Yaj. II. 30 says that pugas and srenis had authority to investigate disputes and that the puga was a higher tribunal than the sreni. The Mit. on this explains that puga is an association of people of different castes and different occupations that stay in one locality, while a sreni is a group of people of different castes, that subsist by the occupation of one caste and gives *'hedabukas'* (horse dealers) *'tambullkas'* (betel sellers), *'kuvindas'* (weavers) and *'carmakaras'* (shoe-makers) as examples of srenis. In the *Harsa stone* of Chahamana Vigraharaja (E. I. vol. II. p. 124) there is a reference to one *dramma* for each horse given to 'hedavikas'. In the *Nasik inscription* No. 15 (E.I. Vol. VIII. p. 88) we are told that in the reign of the Abhira king Isvarasena 1000 karsapanas were deposited with an association of potters as a permanent donation yielding interest. 500 with a guild of oilmen and 2000 with a guild of watermen (*udaka-yantra-sreni*) for medicines to be given to sick bhiksus, *No. 9 and No. 12 of the inscriptions at Nasik also contain reference to deposits of money with the guild of weavers*. The Mathura Brahmi inscription of Huviska's reign mentions a guild of flour-makers (samitakara, vide E. I. vol. 21 p. 55 at p. 61). The Junnar Buddhist cave inscription (A.S.W.I vol. IV. p. 97) refers to an investment of monies with the guild (sreni) of bamboo-workers and of braziers (kasakara). The Indore copper plate of Skandagupta (of the Gupta samvat 146) speaks of the deposit with the guilds of the oilmen of Indrapura for permanently securing a supply of two palas of oil (C. I. 1. vol. III. p. 70). Similarly it is said that a *guild of silk weavers from Lata (sourthern Gujrat) came to Dasapura (Dasor in Malwa) and built a temple of the sun in the Malava year 494 i.e., 437-38 A.D. (C.I.I, vol. III.* p. = I.A vol. 15 p. 194). These examples show that about the first centuries of the Christian era such castes as woodworkers, oilmen, betel sellers and weavers that are at present very low in the hierarchy of castes had very efficient caste guilds, so famous for their organization, integrity and stability that people deposited with them thousands for permanent services to objects of charity.

Castes in Smrtis

We shall now append a list of several castes enumerated or mentioned in Smrti and other Dharmasastra works from about 500 B.C. to 1000 A.D. in alphabetical (Sanskrit) order. They are not given in a tabular form owing to numerous contradictory statements in the smrtis themselves. References are given only to a few smrtis, the principal ones drawn upon being the Dharmasutras. Manu, Yaj. Vaik, Smarta-Sutra X. 11-15, Usanas, the Sutasamhita (Siva-mahatmya-khanda chap. 12). It is hoped that the list is fairly exhaustive for the smrti period. It will be noticed that many of the caste names collected here still occur under the same forms or under a lightly modified forms of the names:

Andhra : An ancient caste. Vide above note 118 quoting the Ait. Br. Manu X. 36 says it was a low subcaste sprung from Vaidehaka father and Karavara mother and that Andhras were to live outside the village and to subsist (X. 48) by killing wild beasts. In the edicts of Asoka the Andhras are associated with Pulindas (vide Rock Edict No. 13). The Udyogaparva (160.103) mentions Andhras (probably as people ofAndhradesa) along with Dravidas and Kancyas. In the Nalanda plate of Devapaladeva (E. I. vol. 17 p. 321) meda, andhraka and candala are spoken of as the lowest castes. In

Orissa one Scheduled caste is noted as Adi-Andhra (vide Sch. C.O. 1936).

Antya : According to Vas. Dh. S. 16.30, Manu IV. 79. VIII. 68. Yaj. I. 148. 197. Atri 251. Likhita 92, verse Apastamba (III. 1) this word is a generic appellation for all lowest castes like the candala. Vide the chapter on 'untouchables'. The word 'bahya' has the same sense. Ap. Dh. S.I. 3.9.18 says that there is a cessation of Vedic study on the day on which *bahya* senter a village; vide also Narada (155), Visnu Dh. S. 16.14.

Antyaja: This word is applied to all lowest castes like the candala in Manu IV. 61, Visnu Dh. S. 36.7, Yaj. I. 273, Brhadyama (quoted in Mit. on Yaj. III. 260). In Manu VIII. 279 the word is used in the sense of 'sudra'. Various enumerations of the sub-divisions of antyajas are found in the smrtis. Atri 199 enumerates seven *antyajas* viz. rajaka (washerman), carmakara (worker in hides), nata (dancer caste, represented in the Deccan by *Kolhatis*), buruda (worker in bamboos), kaivarta (fisherman), meda, bhilla. This verse is quoted as Apastamba's by the Mit. on Yaj. III. 265, while Apararka p. 1123 ascribes it to Atri. The Mit. on Yaj. III. 260 distinguishes between two groups of antyajas, viz., the one quoted above which it says is not so low as another group of seven, which are called *antyavasayins* viz., candala, svapaca (eater of dog flesh), ksatr. suta, vaidehika, magadha and ayogava. In the Mahabharata (Santi 101. 19) reference is made to antyaja soldiers and Nilakantha explains that they were the kaivaras and bhillas of the border regions. According to the Sarasvativilasa (p. 74) Pitamaha speaks of the seven castes of rajaka and others as *prakrtis*. Is it possible that the Prakrta languages were originally so called because they were spoken by these castes called prakrtis? In the Sangamner plate of Bhillama II dated sake 922 (E.I. vol. II. p. 220) a village is granted with eighteen prakrtis (meaning probably the eighteen guilds of washermen and others). The Viramitrodaya (vyavahara p. 2) explains that srenis mean the eighteen low castes such as the rajaka. This shows that these low castes had risen in social status in the medieval ages by their organization and wealth. The Veda-Vyasa smrti (1. 12-13) enumerates twelve caste by name as antyajas and adds that all those who eat cow's flesh are also *antyajas*.

Antavasayin or Antyavasayin : Manu (IV. 79) separately mentions 'antyas' and 'antyavasayins' and Manu X. 39 says that the antyavasayin is the offspring of a candala male from a nisada female, that he is condemned even by all 'bahyas' (untouchables) and stays in a cemetery. Gautama 20.1 and 23 32 mentions 'antyavasayin (and-yini). Vas. Dh. S. 18.3 holds that the antyavasayin is the offspring of a sudra from a vaisya woman. The Bharadvaja-Srauta Sutra (XI. 22. 12) forbids the study of the Veda in the presence of the antyavasayin. The Anusasana-parva (22. 22) speaks of Medas, Pulkasas and Antavasayins (the printed text is corrupt). Santi (141. 29-32) gives a graphic description of a hamlet of candalas and calls them 'antyavasaya' (in verse 41). Narada (182) says that an antyavasayin is not eligible as a witness. Some modern works like the Jativiveka (D.C.Ms. No. 347 of 1887-91) say that Dom in modern times in the antyavasayin of the smrtis.

Abhisikta : Sec under Murdhavasikta.

Ambastha : (Same as Bhrjjakantha). In Ait. Br. (chap. 39. 7) king Ambasthya is said to have performed an Asvamedha sacrifice. In. Pan. VIII. 3.97 the word Ambastha is derived and on Pan. IV. 1 170 Ambasthya (king?) is cited by Pat. as an example derived from Ambastha (a country). It is a question whether the caste of Ambasthas derived its name from a country. Karnaparva (6.11) mentions a king Ambastha. In Baud. Dh. S.I. 9.3, Manu X. 8. Yaj. I. 91, Usanas 31, Narada (stripumsa v. 107) Ambastha is an anuloma sprung from the marriage of a brahmana with a vaisya woman, while according to Gautama 4.14 as interpreted by Haradatta he is the offspring of a ksatriya from a vaisya woman. Manu X. 47 prescribes the profession of medicine for him and Usanas (31-32) says that he may subsist by agriculture or may be a fire-dancer or he may be a herald (? banner proclaimer) and live by surgery. Vaik. 10.12 has almost the same words; the Sahyadri-khanda (26. 40-41) says the same. Haradatta on Ap. Dh. S.I. 6.19.14 says that ambastha and salyakrnta are synonymous. The Baidays of Bengal came to the ambasthas of Manu (vide Risley's 'People of India' p. 114).

Ayaskara : (Blacksmith). In the Vedic literature we have ayastapa (heater. of ayas, probably any metal). Vide under karmakara and karmara. Patanjali on Pan. II. 4.10 mentions him as a sudra along with taksan (Mahabhasya, vol. I. p. 475).

Avarita : Devala quoted by Aparарka (p. 118 on Yaj. I. 92) says that he is born of the illegitimate connection between a married woman and a male of the same caste and he becoms a sudra. The Sudrakamalakara (p. 247) cites from the Smrtikaumudi a verse of the Adityapurana to the same effect.

Avira : According to the Sutasamhita he is the offspring of a clandestine union between a ksatriya male and a vaisya female.

Apita : According to the Sutasamhita he is the offspring of brahmana from a Dausyanti.

Abhira : According to Manu X. 15 he is the child of the union of a brahmana with an ambastha girl. The Mahabharata (Mausalaparva 7. 46-63 and 8. 16-17) states that the abhiras were *dasyus* and *mlecchas* who attacked Arjuna after the great war in the land of the five rivers and carried away Vrsni women. The Sabhaparva (51.12) mentions abhiras with Paradas and the Asvamedhika (29. 15-16) says (just as Manu X. 43-44 do) that the Abhiras, the Dravidas and others became sudras by non-contact with brahmanas. The Mahabhasya expressly states that the abhiras are not a sub-caste included under the genus sudra but that they are a caste distinct from sudras. The Kamasutra (V. 5. 30) names an abhira king Kottaraja. Dandin in his Kavyadarsa (1. 36) says that Apabhramsa is the appellation of the speech of abhiras and the like in poetry. The Amarakosa says that they are cow-herds and that the abhira wife of a Mahasudra is called Abhiri. The Abhiras became absorbed in Hindu society and we find that an Abhira senapati Rudrabhuti in the year 103 (181-82 A.D) under king Rudrasimha, son of Rudradaman, built a well (E.I. vol. 16 p. 235) and in the Nasik cave No. 15 there is an inscription of king Isvarasena, a son of Abhira Sivadatta and Madhari(i.e., the mother was of the Mathara gotra). Vide E. I. vol. 8. p. 88. Abhiras are called *ahirs* in modem times. Vide J.B.B.R.A.S. vol. 21 pp. 430-433. Enthoven's 'Tribes and Castes of Bombay' vol. 1. p. 17 ff. Ahirs (Abhira) are OBC.

Ayogava : Vide *Ayogu* (p. 43) from Vedic literature. According to Gaut IV. 15. Visnu Dh. S. 16. 4. Manu X. 12. Kaut.

Ill 7. Anusasana 48. 13. Yaj. I. 94 this is a pratiloma caste sprung from the union of a sudra male and vaisya female; while Baud. Dh. S. (I. 9. 7). Usanas 12, Vaik. X. 14 say that it springs from the union of a vaisya male and a ksatriya female. Vas. Dh. S. (18.3) gives antyavasayin as the name of the caste sprung from a sudra male and a vaisya female and pulkasa as the name of one sprung from a vaisya male and a ksatriya female. His avocation (Manu X. 48) is to pare wood, while Usanas (verse 13) says he is a weaver or subsists by making vessels of bronze or by cultivating paddy or by dealing in cloth. According to Visnu Dh. S. 16 8 and Agnipurana (151. 15) he is to make his living by going to the stage. The Sahyadrikhanda says (26 68-69) that he works in stones and bricks, makes pavements and whitewashes walls i.e., he is the modern Patharvata (in the Deccan).

Avantya : Same as Bhurjakantha (Manu X. 21) or.

Asvika : According to Vaik. X. 12 he is the child of a clandestine union between a ksatriya male and a vaisya female and deals in horses.

Ahindika : According to Manu X. 37 he is the offspring of a nisada male from a vaidehi female i.e. he is a double pratiloma caste. Kulluka says that his avocation according to (Usanas is to prevent strangers from trespassing on places where offenders are kept imprisoned. Manu X. 36 shows that the same caste is called Karavara when it follows the craft of a carmakara.

Ugra : According to Baud Dh. S. (1. 9.5) Manu X. 9 Kaut. III. 7. Yaj. 1. 92. Anusasana 48.7 he is an anuloma offspring of a ksatriya male from a sudra woman, while according to Usanas (verse 41) he is the offspring of the union of a brahmana with a sudra woman. The Ap. Dh. S. (I. 2. 7. 20) allows a *pupil* to bring wealth from a sudra or an ugra when the teacher is in distress or difficulties. Gaut 4.14 (as explained by Haradatta) says that ugra is the offspring of a vaisya from a sudra female. The Ap. Dh. S. (1. 6. 18.1) says that a brahmana may accept the gift of money, corn like paddy, flesh of deer, house, field, hay for oxen from an urga. Manu X. 49 says that the ugra should subsist by catching and killing animals that hide in holes, while Usanas (verse 41) states that he is to be the Staff-bearer of the king and to carry out the punishments inflicted on offenders. Vide Vaik. 10.13. According to the Sahyadrikhanda and Sudrakamalakara (p. 255) he is called 'Rajputa'. In the Jativiveka (the D.C. collection of 1887-1891 No. 347) he is caled Ravut.

Udbandhaka : According to Usanas (verse 15) he is the offspring of the union of a sunika and a ksatriya woman, subsists by washing clothes and is an untouchable. Vaik. 10.15 says he is the offspring of a khanaka and a ksatriya woman.

Upakrusta : According to Asv. sr. sutra (II. 1) he does not belong to the dvijatis, but is authorised to perform the Vedic rite of *agnyadheya* and the commentary explains that he is a vaisya following the profession of a carpenter.

Odra : Vide Manu X. 43-44. Odra is a country corresponding more or less to modern Orissa. Most of the names of people mentioned in Manu X. 44 are derived from countries. Vide note on Khasa (p. 79) and see Sabhaparva 51.23.

Katakara : According to Usanas (45) and Vaik. 10.13 he is the offspring of a clandestine union between a vaisya and a sudra female.

Karana : According to Gaut. (IV 17 the view of some acaryas) and Yaj. 1.

92. he is the child of the marriage of a vaisya and a sudra woman (i.e., he is an anuloma). Manu (X. 22) says that a ksatriya who is a vratya (i.e., for whom no *upanayana* has been performed) has from a similar woman a child variously called Jhalla, Malla, Niccivi (Licchivi?), Nata, Karana, Khasa, Dravida. Adiparva 115. 43 tells us that Dhrtarasira had from a vaisya female a karana son named Yuyutsu. Ksirasvami on Amara says that karana also denotes a group of officers like kayasthas and adhyaksas (superintendents). The Sahyadrikhanda (26. 49-51) says he is the same as carana or vaitalika and his business is to sing the praises of kings and brahmanas and study the science of erotics.

Karmakara : Visnu Dh. S. (51. 14) mentions this caste. It is most probably the same as karmara. But Sankha (prose) quoted by Apararka p. 115 separately mentions in the same passage karmakara and karmara.

Ka-rmara : For Vedic references vide (p. 43) above. This caste appears in the gana kulaladi (Pan. IV. 3.118). Manu IV. 215 mentions it. In Bengal the Lohar is a Scheduled Caste (vide Sch. C. O. 1936).

Kamsyakara : (Modern kamsara in Marathi). Mentioned by Narada (274) and Visnu Dh. S. X. 4 in connection with the balance ordeal.

Kakavaca : Mentioned in Usanas (50) as doing the work of bringing grass for horses.

Kamboja : Vide Manu X. 43-44. The country of Kamboja was known to Yaska (Nirukta 11. 2) and Panini (IV. 1. 175). Udyogaparva 160. 103. and Drona 121. 13 mention Kambojas with Sakas.

Kayastha : Heated controversies have raged in medieval and modern times about the origin and status of kayasthas and the bitterness is reflected in the decisions of the Indian courts also. In *Bholanath* v. *Emperor* the Calcutta High Court held that the kayasthas of Bengal were sudras and went so far as to hold that a kayastha could marry a Dom female. But in Asita *Mohan* v. *Nirode Mohan*. the Privy Council left open the question whether the kayasthas of Bengal were sudras. On the other hand in *Tulsi Ram* v. *Bihari Lal* and in *Ishwari Prasad* v. *Rai Hari Prasad* the Allahabad and Patna High Courts, respectively held that the kayasthas were dvijas and not *sudras*. In *Sabrao* v. *Radha* 52 Bom. 497 at p. 504-506 this conflict of decisions is referred to.

The word kayastha does not occur in the ancient Dharmasutras of Gautama Apastamba, Baudhayana, or Vasistha nor in the Manusmrti. The Visnu Dh. S. VII. 3 defines a public document (rajasaksika) as one written in the royal court or office by a kayastha appointed by the king and attested by the hand of the superintendent of the office. These words suggest that the kayastha was an officer and that there is nothing about a caste here. Yaj. I. 322 calls upon the king to protect the subjects from the harassment of rogues, thieves, bad characters, desperadoes and the like and particularly of kayasthas. The Mit. explains that kayasthas are accountants and scribes, are favourites of the king and very cunning. Usanas (35) holds the kayasthas to be a caste and gives an uncomplimentary derivation of the name by saying that it is compounded of the first letters of kaka (crow), Yama and Sthapati to convey the three attributes of greed, cruelty and the spoilation (or paring), characteristic of the three. The Veda-Vyasa Smrti (I. 10-11) includes the kayastha among sudras along with barbers, potters and others. *Sumantu* quoted in the Par. M.

II. pan I. p. 383 makes the food of a lekhaka along with that of oilmen and others unfit for a brahmana. Lekhaka is obviously a caste here, but whether it is the kayastha caste is doubtful. *Brhaspati* as quoted in the Smrticandrika (vyavahara) speaks of the ganaka and lekhaka as two persons to be associated with a judge in a court of justice and says they were to be *dvijas*. Vide also Apararka. p. 600. Therefore both these were only officers and not members of a particular caste. In the *Mrcchakatika* (Act IX) a sresthin and kayastha are associated with the judge. So the kayastha seems to be the same as the lekhaka of *Brhaspati* and as a mere official. In the first centuries of the Christian era the kayastha was merely an officer and the word was possibly derived from or is a Sanskrit approximation of some foreign word for an officer, though in some parts of the country (as shown by Usanas and Veda-Vyasa) the kayasthas also had come to form a caste in medieval times.

Though numerous officers are mentioned in the inscriptions of the first five or six centuries of the Christian era, the kayastha hardly ever figures among them. One of the earliest inscriptions where the word *kayastha* occurs is the *Kanaswa Inscription* of Sivagana dated in the Malava era 795 (i.e., 738-39 A.D.).Vide I. A. vol. 19 pp. 56 and 59. Sec also E. I. vol. X. p. 79 for *Kayastha Kancana in Balera plates* in 994-95 A.D.. E. 1. vol. XI. p. 149 for Sasanika kayastha in *Naraspatam plates* of 1045-46 A.D., E. 1. vol. XI. p. 20, 25 for Kayastha Suraditya who was *'Sarvasastravit'* in *Govinda-candra's plate* dated 1129-30 A.D. E. 1.19 pp. 209, 213 *Amoda plate* dated 1161 A.D. (for Vastavya kayastha). E.I. vol. 19 p. 45 *Inscription of Hammira* (dated 1288-89 A.D.), E. I. XII. p. 46 (dated 1328-29 A.D. for Mathura kayastha), E. F. 20 Appendix No. 442 p. 64 (for Gauda kayastha). In the *Rajatarangini* (VIII. 131) kayasthas and diviṟas are mentioned separately and in VIII. 2383 it is stated that the brahmana Sivarajha. who was a roguish kayastha, was strangulated in the reign of Jayasimha. So in the 12th century kayasthas were only officers in Kashmir and brahmanas held such offices. Vide *Rajatarangini* V. 180-184 for a bitter diatribe against kayasthas.

There is mention of kayastha in *Sudrakamalakara* (pp. 279-280). Now a very powerful caste.

Kar-Avara : According to Manu X. 36 he is a doubly mixed caste sprung from the union of a nisada with a vaidehi and his craft is that of a carmakara. According to later digests like the *Sudrakamalakara* he is called 'kahara' or 'bhoi' and holds torches and carries umbrellas for others.

Karusa : According to Manu X. 23 this caste springs from the union of a vratya vaisya and a similar female. This caste is also called Sudhanvacarya, Vijanman, Maitra and Satvata (according to Manu).

Kirata : Vide above (p. 44) for vedic references. Veda-Vyasa speaks of him as a sub-division of sudra (note 184). According to Manu (X. 43-44) he is a ksatriya reduced to the status of a sudra. Anusasana (35. 17-18) says the same about *Mekalas, Dravidas, Latas, Paundras, Yavanas* and others. Karnaparva 73.20 speaks of kiratas as men of fiery valour. Asvamedhika 73.25 shows that Arjuna met *kiratas, yavanas* and *mlecchas* when proceeding to the north with the Asvamedha horse. The Amarakosa says that kirata. sabara and pulinda are sub-divisions of mleccha castes.

Kukkuta : According to Baud. Dh. S.I. 8.8 he is a pratiloma caste, but I. 9. 15 says that he is the child of the union of a sudra with a nisada woman, while 1. 8. 12 states that he is the offspring of a vaisya from a nisada woman. Manu X. 18 agrees with Baud. Dh. 1. 9. 15. According to Kaut. III. 7 he is the offspring of an ugra male from a nisada female. According to *Adityapurana* quoted in the *Sudrakamalakara* he manufactures swords and other weapons and engages in cockfights for the king.

Kunda : According to Manu III. 174 he is the offspring of a clandestine intercourse between a married brahmana woman whose husband is living and a brahmana male.

Kukunda : According to the Sutasamhita he is the offspring of a magadha from a sudra female.

Kumbhakara. This word occurs in the *Gana kulaladi* (Pan. IV. 3. 118). Usanas (32-33) says that he is the offspring of the clandestine union of a brahmana with a vaisya female. Vaik. (X. 12) agrees with Usanas and adds that the offspring becomes either a kumbhakara or a barber who shaves parts of the body above the navel. Veda-Vyasa (I. 10-11) and Devala (quoted in Par. M. II. 1. p. 431 and Gr. R. p. 337) include the potter among sudras. In the Central Provinces now M.P. the Kumbhara is a Scheduled Caste.

Kulala : For Vedic references see (p. 43). Pan. IV. 3.118 explains the formation of kaulalakam (made by a potter). The Asv. Gr. IV. 3. 18 says that all earthen vessels (kaulalam) of a deceased agnihotrm should be kept by his son. Why two names arose for the caste of potters it is difficult to explain.

Kulika : This caste is mentioned in Sankhya quoted by Apararka p. 1175 (where Apararka explains it as devalaka).

Kusilava : According to Baudhayana as quoted in the Krtyakalpataru he is the offspring of an ambastha from a vaidehaka female. According to Amara he is the same as a carana (a bard). According to Kaut. (111. 7) he is the offspring of a vaidehaka male from an ambastha female (i.e., exactly the reverse of Budhayana's view) and he gives the name vaina to the offspring of an ambastha male from a vaidehaka female.

Krta : According to Gaut. IV. 15 he is the offspring of a vaisya from a brahmana woman. Yaj. I. 93 and others call this caste vaidehaka.

Kaivarta : In the Assam valley kaibartta is a Scheduled Caste. Vide under antyaja (p. 70) above. Medhatithi on Manu X. 4 says that this is a mixed caste. Manu X. 34 tells us that the inhabitants of *Aryavarta* employ the name kaivarta to denote the offspring of a nisada from an ayogava woman, who is also called margava and dasa (dasa?) and who subsists by plying boats. Samkara on Vedantasutra 11. 3. 43 says that dasa and kaivarta are the same. Fick p. 302 notes that fishermen who work with nets and baskets were called in the Jatakas *kevatta* (kevata).

Kolika (kaulika) : Mentioned as one of the antyajas by Veda-Vyasa. Vide note 173 under antyaja. Koli is a Scheduled Caste in the several Provinces like Rajasthan, M.P., Punjab, Haryana, Delhi, Himachal Pradesh etc. and Kol in United Provinces.

Ksatr : For vedic references see above. According to Baud. Dh. S.I. 9.7. Kaut. (Ill 7), Manu X. 12, 13 and 16. Yaj. I. 94, Narada (stripumsa 112), this is a pratiloma caste sprung from a sudra father and ksatriya mother. Manu (X. 49-50) prescribed for him the same avocation as for ugra and pulkasa Vas. Dh. S. 18.2 calls him vaina. In the Amarakosa ksatr is given three meanings, a charioteer, doorkeeper and the caste decribed above. In Chandogya Up. IV. 1. 5. 7, 8 the word seems to mean only doorkeeper. Pan. notices the word (VI. 4.11). The Sahyadrikhanda (20.63-66) says that ksatr is also called nisada and that he is an expert in catching deer by means of nets, is a forester and kills wild animals, also rings a bell at night to remind people of the hour.

Khanaka : According to Vaik. (X. 15) he is the offspring of an ayogava male and kratriya female and lives by digging.

Khasa or khasa : According to Manu X. 22 this is another same for karana; while in X. 43-44 he makes the khasas a ksatriya caste originally but reduced to the status of sudras by the absence of samskaras and the absence of contact with brahmanas. Vide Sabha. 52.3 Udyoga 160. 103.

Guhaka : According to the Sutasamhita he is the offspring of a svapaca from a brahmana female.

Goja or Goda : According to Usanas (28-29) he is the offspring of a clandestine union between a ksatriya male and female.

Gopa : Vide note 184. He is the modern Gavli and a sudra subscaste. Yaj. 11. 48 says that debts contracted by gopa wives must be paid by their husbands as the latter's profession and earnings depend upon them. The Kamasutra (I. 5.37) mentions a caste called Gopalaka.

Golaka : He is the offspring of a clandestine intercourse between a brahmana widow and a brahmana male. Vide Manu III. I74. Laghu-Satatapa 105, Sutasamhita (Siva. 12.12).

Cakri : According to Usanas (22-23) he is the offspring of a clandestine union between a sudra male and a vaisya female and subsists by (selling) oil and oilcakes or salt. He seems to be the same as tailika. Harita (quoted by Apararka, p. 279) mentions him. According to Brahmapurana quoted by Apararka p. 1177 he is one who presses sesame. According to Vaik. (X. 13) he is the offspring of a secret love affair between a vaisya male and a brahmana female and engages in the sale of salt and oil.

Carmakara (Tanner) : Vide under antyaja (p. 70) above. He is mentioned in many smrtis like Visnu Dh. S. (51.8). Apastamba on verse 9.32), Parasara (VI. 44). According to Usanas (4), he is the offsrping of a sudra from a ksatriya girl, while verse 21 says that those sprung from a vaidehaka and a brahmana girl subsist by working on hides. Vaik. (X. 15) agrees with the latter. Manu IV. 218 speaks of him as carmavakartin (cutter of hides). According to several smrtis he is one of the seven antyayas. According to the Sutasamhita he is the offspring of an ayogava from a brahmana female. This name persists to this day as cambhar (in Western India) or camar (charmar) in all other Indian provinces. This caste is often spoken of as Mochi (shoe-maker). Often the mochis are Moslems. This is an untouchable caste and the population of carmakaras in India is very large. In the Bombay Presidency alone they are about two hundred and ninety thousand (in 1931). In almost every state *Chamar* is in scheduled castes list.

Cakrika : According to Amara he is a person who rings a bell. Ksirasvami says that he announces the king's arrival by ringing bells and that some regard him as the same as vaitalika. According to Sankha (prose) and Sumantu quoted by Apararka (pp. 1175-76) cakrika and tailika are separate subcastes. According to Vaik. (X. 14) he is the offspring of a love affair between a sudra male and a vaisya female and his avocation is the sale of salt, oil and oil cakes.

Candala (or candala) : (For Vedic references see above pp. 44-45. According to Gaut. IV. 15-16, Vas. Dh. S.18. I, Baud. Dh. S.I. 9.7, Manu X. 12, Yaj. 1. 93, Anusasana 48. 11 he is a pratiloma caste sprung of a sudra from a brahmana woman. He is the lowest among men (Manu X. 12),.beyond the pale of religious observances prescribed for the four vamas (sarvadharma-bahiskrta, as Yaj. I. 93 says) and often spoken of in the same breath with dogs and crows (e.g. Ap. Dh. S. 11. 4. 9. 5, Gaut. 15. 25. Yaj. I. 103). The word occurs in the kulaladi gana (Pan. IV. 3. 118). Veda-Vyasa-smrti (1. 9-10) says that there are three kinds of candalas, viz.., the offspring of a sudra from a brahmana woman, the offspring of an unmarried woman, the offspring of a union with a sagotra girl. Yama quoted in Par. M. vol. II. part I p. 306 says that one born of a person who after becoming an sscetic turns back to the householder's life, one born of a sagotra woman and one who is the offspring of a sudra from a brahmana woman are all candalas. Laghu-Satatapa (59) has a similar verse. Manu (X. 51-56) says that candalas and svapacas should have their houses outside the village, vessels used by them cannot be used by others (even after putting them in fire), their wealth consists of dogs and asses, their clothes should be the garments on corpses, they should take their food in broken vessels, their ornaments were to be made of iron, they should incessantly roam, they are not to enter towns and villages at night, they have to carry the corpses of persons who have no relatives, they are to be hangmen when the king so orders, they may take the clothes, ornaments and beds of persons that are to be hanged. Usanas (9-10) says that their ornaments are to be of lead or iron, they should have a leather thong round their necks or a cymbal under their armpits, they should remove the dirt of the village in the first part of the day. According to Visnu Dh. S. 16.11 and 14 their avocation is to be hangmen or to kill those offenders who are condemned to death and candalas have to stay outside the village and to wear the clothes on corpses. Santi 141, 29-32 gives a graphic description of their hamlet. The classical description of a candala hamlet is in the Kadambari of Bana. In Anusasana (29.17) Maanga is called a candala because he was born of a brahmana woman from a barber.

Fa Hien (405 A.D) describes how candalas had to live apart and give notice of their approach when entering a town or market place by striking a piece of wood to make themselves known so that a man may avoid them and not come in contact with them (vide *Record of Buddhist Kingdoms'* tr. by *Legge*, p. 43). In modern times candalas are returned as a Scheduled Caste in Tamil Nadu, and Orissa.

Cina : According to Manu X. 43-44 the Cinas were a ksatrlya caste reduced to the status of sudras. They are freqeuntly named in the *Mahabharata* e.g., Sabha 51. 23, Vanaparva 177. 12. Udyoga 19.15.

Cuncu : According to Manu X. 48 the avocation of *Meda. Andhra, Cuncu* and *Madgu* is to kill forest (or wild) animals. Kulluka says that he is the offspring of a brahmana from a vaidehaka woman

Cucuka : According to Vaik. (X 13) he is the offspring of the marriage of a vaisya with a sudra woman and his avocation is the sale and purchase of betelnut, betelnut leaves and sugar..

Cailanirnejaka (or only nirnejaka)-Washerman : This occurs in Visnu Dh. S. 51. 15 and Manu IV. 216. It appears that Visnu who spearately mentions *'rajaka'* (in

51. 13) distinghishes between the two. Harita (quoted in Apararka p. 279) also distinguishes between *'rajaka'* (one who dyes clothes) from 'nimejaka' (one who washes clothes). Very often *'rajaka'* means only 'a wahserman' (as Amara says).

Jalopajivin : (Subsisting by catching animals in a net) probably the same as a kaivarta. He is mentioned in Harita quoted by Apararka p. 279.

Jhalla : Manu X. 22 says that it is another name for Karana and Khasa. In Bengal *Jhalo Malo* or *Male* is returned as a Scheduled Caste.

Domba (or Doma) : Is the same as svapaca according to Ksirasvami on Amara. Parasara quoted by Apararka (p. 1197) puts suapaka, domba and candala on the same level. In the Rajatarangini (V. 354, VI. 182, VI. 192) *dombas* are spoken of as untouchables on the same level with candalas and as following the profession of signers. In Rajatarangini V. 389-394 dombas are spoken of a svapacas. This caste is returned as a Scheduled Caste in Tamil Nadu as Dombo (Domb) as Dom in Bengal, Bihar and UP.

Taksan or Taksaka (carpenter) : For vedic references see (p. 43). He is the same as vardhaki under kayastha. He is mentioned by Manu IV. 210, Visnu Dh. S. 51. 8. According to the Mahabhasya on Pan. II. 4. 10 the taksan is a sudra and on the same level with an ayaskara (ironsmith) and excluded from sacrificial rites. Even so early as the Sat. Br. the taksan was an unholy person (amedhya) and his touch made *yajnapatras* impure (I. 1. 3. 12). Usanas 43 says that taksaka is the offspring of a brahmana female from a sucaka (i.e., he is a pratiloma). He must be supposed to be originally different from the rathakara (vide Tai. S. quoted above p. 43) who was allowed the vedic rite of *adhana* or probably in the time of the Smrtis the carpenter lost his former status. According to Vaik. (X. 14) the offspring of a brahmana girl from a cucuka (sucaka?) is a taksaka who is untouchable or a goldsmith or blacksmith or worker in bell-metal. Brhaspati names the taksaka as one whose food a brahmana could not eat.

Tantuvaya : Weaver, also called kuvinda. He is mentioned in Visnu Dh. S. (51. 13) and Sankha quoted by Apararka p. 1175. He is regarded-as a sudra by the Mahabhasya on Pan. II. Tanti in Bihar.

4. 10 and as excluded from sacrificial rites. All *Kori* and *Koli* comnunity claim themselves as Tantuvaya.

Tambulika : Seems to have been a caste. Vide Kamasutra I. 5. 37. Bana refers to his house as stored with spices and betel.

Tamropajivin (coppersmith) : According to Usanas (14) he is the offspring of an ayogava from a brahmana woman. Vaik, (X. 15) says the same and calls him tamra, the Jativiveka (D. C. No. 347 of 1887-91) gives the name as tamrakuttaka.

Tunnavaya (a tailor) : He occurs in Manu IV. 214. According to the Brahmapurana quoted by Apararka p. 1178 he is the same as suci (or saucika).

Tailika (oilman) : Occurs in Visnu Dh. S. (51.15), Sankha and Sumantu quoted by Apararka (pp. .1175 and 1176).

Darada : Manu X. 44 names him. Vide note on khasa above p. 79. Vide Mahabharata, Udyogaparva 4. 15.

Dasa (a fisherman) : This occurs in an Upanisad passage according to Vedanta-sutra II. 3. 43. Veda-Vyasa (1. 12-13) includes him among antyajas. Manu X. 34 says that margava, dasa (dasa?) and kaivarta are the same and that he subsists by plying boats. Pan. (III. 4.73) derives the word. Vide under kaivarta.

Divakirtya : Occurs in Manavagrhya II. 14.11. According to Amara both candala and napita are called divakirti.

Dausmanta : According to Gaut. 4. 14 this is an anuloma caste sprung from the union of a ksatriya male and a sudra female. According to the Sutasamhita the name is Dausyanta.

Dravida : The same as karana, according to Manu X. 22. According to Manu. X. 43-44. this is a ksatriya caste reduced 10 the status of a sudra. Vide under khasa khasa, and Mahabharata. Udyoga 160. 103. Drona 93. 43.

Dhigvana : According to Manu X. 15 he is the offspring of a brahmana male from an ayogava female and according to Manu X. 49 he subsists by working on (and sale of) hides. Kulluka on Manu X. 49 quotes a text of Usanas that Dhigvanas subsist by working on hides and selling them and distinguishes them from karavaras. This passage is not found in the printed text of Usanas. In the Jativiveka he is styled Mocikara.

Dhivara : Same as kaivarta and dasa. Gaut. (IV. 17) indicates that this a pratiloma caste sprung from a vaisya male and a ksatriya female (according to the view of some teachers). In the Tai. Br. III. 4. 12 Dhaivara, Dasa and Kaivarta are separately mentioned, but how they were distinguished it is difficult to say. All caught fish in different ways. Dhimar is a scheduled caste in the Bhandama District of Central Province (M.P.).

Dhvaji (seller of wines) : Mentioned by Sumantu and Harita quoted by Apararka p. 1176. The Brahmapurana quoted by Aparirka (p. 1177) says he is the same as saundika.

Nata : He is one of the seven antyajas. Nata is a Scheduled Caste in Bengal, Bihar. U.P. and Punjab. Also known as Sansi, Bedia, Bhantu, Kanjar, Karnata etc. Harita quoted by Apararka p. 279) distinguishes between nata and sailusa and Apararka remarks that nata is a specific caste, while sailusa is one who though not a nata by caste makes a living by going on the stage. Manu X. 22. says that he is the same as karana, Khasa (vide note on khasa p. 79). *Panini* knew of a Natyasutra composed by *Silalin* and another by *Krsasva* (IV. 3.110 and 111), but whether the natas he meant were so by caste or whether he meant only actors in general is not clear. Vide under ramgavatarin for a quotation from Maitri Up. Probably this caste is the same as the *Kolhatis* or *Bahurupis* of modern times (in the Deccan) who are dancers, acrobats and jugglers by profession. *Fick's* work p. 299 speaks of natakakulas mentioned in Buddhist *Jatakas* and at p. 294 he shows that in the Suruci Jataka the nata is described as throwing up a ball of rope and climbing it and performing other tricks of jugglery. Like *Gandharvas* and *Kinnars* of *Mahabharata* natas know many performing arts, including singing and dance.

Nartaka : According to Usanas (19) he is the offspring of a ranjaka from a vaisya woman and his profession is that of a singer. Brhaspati quoted in Par. M. (II. par I.p. 380) separately mentions in the same verse nata and nartak a (both being abhojyanna to a brahmana). Atri VII. 2 also mentions the two separately.

Napita (barber) : The Sankhayana Grhya I. 25 refers to him (in cudakarma). Usanas (32-34) and Vaik. (X. 12) say that he is the offspring of a clandestine affair between a brahmana male and a vaisya female and Usanas derives the word by saying that he shaves the body above the navel of a perosn. Vaik. (X. 15) says that the offspring of an ambastha male from a ksatriya female is a napita, but he shaves the hair on the body below the navel. Parasara (XI. 21) says that the offspring of a brahmana from a sudra girl is called dasa if samskaras are performed on him, but if they are not performed he becomes a napita. Pan. (VI. 2. 62) specially provides for the accentuation of words meaning artisan (*silpin*, like napita or kulala) when compounded with the word *grama*. The Sutasamhita (Siva—chap. XII. 15) says that the offspring of the clandestine union of a brahmana male and a vaisya female is called kumbhakara or urdhva-napita, while verse 32 says that the offspring of a ksatriya female from a nisada is called 'adho-napita'. Napita community is in OBC list.

Nicchivi : Manu X. 22 says that this is another name for karana or khasa. Probably this is a misreading for *Licchavi* or *Licchivi*. Kaut (Arthasastra XI. 1) speaks of the oligarchies or corporations of Licchivika, Vijika, Mallaka etc. Vaisali was the seat of this oligarchy in the 6th century B.C. (Rapsons '*Ancient India*' p. 169). Vide *Indian Antiquary* vol. 32 p. 233 for their Tibetan affinities and I. A. vol. 9 p. 178 and vol. 14 p. 98 for inscriptions of this tribe and Indian Historical Quarterly, 1933, vol. 18 p. 439 ff. Fa Hien (in Records of Buddhist Kingdoms' translated by Legge, 1886, p. 71) says that the Licchavis of Vaisali were attached to Buddha and also speaks of Ananda (pupil of Buddha) and the Licchavis. B.C. Law has thrown much light on them. The race has probably merged in some ksatriya tribes.

Niasda : The Nirukta III. 8 while explaining the Words 'pancajana mama hotram jusadhvam' in Rg. X. 53. 4 remarks that according to Aupamanyava the 'five people' are the four varnas with nisada as the fifth. This shows that Aupamanyava regarded them as distinct from the four varnas (including the sudras). The Nirukta further says that according to the Nairuktas the nisada is so called because 'sin (or evil) sits down in him'; from this it follows that in the times of Yaska the nisadas had come to be looked down upon with scorn as evil people and were probably some aborigines like the modern *Bhils*. According to Baud. Dh. S., (I. 9.3 and II. 2.33), Vas. 18.8, Manu X. 8, Anusasana 48.5, Yaj. I. 91 the Nisada is an anuloma caste, offspring of the marriage of a brahmana with a sudra woman. Baud. Dh. S. (II. 2.34), Kaut. (III. 7), Manu (X. 8) and Yaj. (I. 91) say that parasava is another name for nisada. Manu (IX. 178) derives parasava from the root *paray* (to go across) and the word sava (a corpse) meaning 'though living be is like one dead. In a corrupt passage of Vas. Dh. S. (18. 9-10) the same derivation is accepted Gaut. (IV. 14) distinguishes between nisada and parsava. the former (acc. to the comn. Haradatta) being the offspring of a brahmana from a vaisya woman and the latter being the offspring of a brahmana male and a sudra female. According to Narada (stripumsa v.108) and Anusasana 48.12, nisada is the offspring of a ksatriya male and a sudra female and he subsists by fishing (according to the latter). Narada (stripumsa 108) says that parasava is the offspring of a brahmana male and a sudra female. Usanas (36-38) says that the offering of the marriage of a brahmana with a sudra woman is called parasava and gains his livelihood as the worshipper of the goddess *Bhadrakali* or by learning *Saiva* agamas or by playing on musical instruments, while nisada is the illegitimate offspring of a brahmana from a sudra woman who subsists by killing wild beasts (such as elephants) and by selling flesh. The Vaink, (X. 13) has practically the same remarks to make about parasava and nisada. Santiparva (59. 96-97) speaks of nisadas as men with reddish eyes and with black hair. In the *Ramayana* Guha, the king of nisadas, helps Rama to cross the river Ganges (Ayodhya 50. 33). Here he is spoken of as belonging to the caste of nisadas (nisadajatyah). We have historical evidence for the name parasava in the *Harsacarita* (I, towards end), where *Bana* tells us that he had with him two parasava brothers *Candrasena* and *Matrasena* in his travels. In the *Tipperah* copperplate of a chieftain called Lokanatha (about 650 A.D.) we are told that the king's maternal grandfather Kesava was a parasava (vide E. I. vol. 15 at p. 307). The Mit. on Yaj. I. 91 cautions that this nisada (the anuloma offspring of a brahmana from a sudra woman) is different from another caste called nisada, which is a pratiloma one and lives by catching fish. Medhatithi on Manu X. 8 does the same. Nisada occurs in the gana kulaladi (Pan. IV. 3. 118). The Vayupurana (vol. II. chap. 1.120-121) narrates that the nisadas, dark and dwarfish, were produced from the left hand of king *Vena* and they dwelt on the *Viudhya*. In the Bhagavata-purana we have the same story (IV. 14. 42 ff.) and we are told that nisadas were dark like crows, of short stature, snubnosed, with red eyes and hair and that they dwelt in mountains and forests. Ancient tribe of India. In Vedas, Epics and other later works there is much on Nisadas.

Pahlava : Occurs in Manu (X. 43-44) as a ksatriya caste reduced to the status of sudra. Vide note on khasa. The Mahabharata several times mentions the Pahlavas, Paradas and other non-Aryan people (vide Sabha 32. 16-17, Udyoga 4. 15, Bhisma. 20.13).

Pandusopaka : According to Manu X. 37 he is the offspring of a candala male from a vaidehaka woman, who maintains himself by dealing in bamboos. He is the same as buruda.

Parada : Vide Manu X., 43-44 and note on khasa above. Paradas are frequently mentioned in the *Mahabharata*, generally as *Mlecchas* and *non-Aryan* tribes (vide Sabha 32, 16, 51. 12, 52, 3; Drona 93. 42 and 121. 13). Vide under Yavana.

Parasava : Vide nisada above. In the Adiparva 109. 25 Vidura is called parasava and he is said (in Adi. 114.12) to have married the parasavi daughter of king Devaka. The Sahyadri-khanda (26. 43) says that he is called sudra and is superior to a sudra (in status) and that he was to live by the avocations prescribed for sudras.

Pingala : According to the Sutasamhita he is the offspring of a brahmana from an ayogava female.

Pundra or Paundraka : Frequently mentioned in the *Mahabharata* among non-Aryan tribes e.g., Drona 93. 44. Asvamedhika 29. 15-16. Medhatithi on Manu X. 44 remarks that the Paundrakas are spoken of as ksatriyas in the Mahabharata, so a man may be misled into thinking that even in the days of Medhatithi they were still ksatriyas (but they were not so).

Pulinda : They were a wild mountain tribe like the *Kiratas* or *Sabaras*. In the Vanaparva 140. 25 Pulindas, Kiratas and Tanganas are spoken of as dwelling on the Himalaya. Udyoga 160. 103, Karna 73. 19-20, Anusasana 33. 21-22 mention pulindas. Usanas (16) says that he is the illegitimate offspring of a vaisya male from a ksatriya female and he lives by rearing cattle and by killing wild beasts. Vaik- (X. 14) says the same and adds that he subsists on the produce of the forest and by killing wild animals. The Sutasamhita is of the same opinion as Vaik.

Pulkasa (or paulkasa) : The word is also written as *pukkasa*. Samkaracarya on Brhadaranyaka Up. IV. 3. 22 says that pulkasa and paulkasa are the same. According to Baud. Dh. S. (I. 9.14) and Manu X. 18 he is the offspring of a nisada male from a sudra female. According to Kaut. (III. 7) he is the offspring of a nisada male from an ugra female, while Vaik. X. 14, Usanas (17) and the Sutasamhita say that he is the offsrping of a sudra male from a ksatriya woman and that he makes his livelihood by manufacturing and selling liquors or natural intoxicating sap. The same is the view of some teachers according to Gautama IV. 17. According to Vas. Dh. S. (18.5) and Visnu Dh. S. (16. 5) he is the offspring of a vaisya male from a ksatriya female and the latter adds that he subsists by hunting. The Agnipurana (151. 15) says that pukkasas are hunters. Yama and Harita quoted in the Krtyakalpataru make him out as the offspring of a sudra male from a vaisya female. Manu X. 49 prescribes catching and killing animals that lirec in holes as the occupation of ksatr, ugra and pukkasa. Ksirasvami (com. of Amara) says that pukkasa is the same as mrtapa (which see below). Ap. Dh. S. (II. 1.26) says that when a Brahmana. Ksatriya or Vaisya is guilty of the theft of gold, of the murder of a brahmana, they undergo for some time in hell torments and then are respectively bom as Gandala, Paulkasa or Vaina.

Puskara : Mentioned in Veda-Vyasa-smrti (I. 12) as one of the antyajas. Vide note 173 above.

Puspadha : Manu (X. 21) says that this is another name of avantya (p. 73.)

Paundraka (or Paundia) : Vide Pundra above. Anusasana 35.17 and Santi 65. 13-14 have the form paundra. Vide Manu X. 44 for paundraka and note on khasa.

Paulkasa : Vide pulkasa above.

Bandin : See under Vandin below.

Barbara : Medhatithi on Manu X. 4 says that the barbaras are samkirnayonis. In the *Mahabharata* they are frequently mentionedamong non-Aryan tribes along with *Saka, Sabara. Yavana, Pahlava* etc. Vide Sabha, 32. 16-17, 51. 23; Vana 254, 18 (as staying in the west); Drona 121. 13; Anusasana 35. 17; Santi 65. 13.

Bahya : Vide under antya (p. 70).

Baruda : (Worker in bamboo). He is one of the seven antyajas (vide note 170 above). The word is also written as varuda (vide below). Varuda occurs in the Kulaladigana (Panini IV 3. 118). Buruda is a scheduled caste in Orissa.

Bhata : He is one of the antyajas according to Veda-Vyasa (I. 12). Vide note 173 above and on rangavatarin below.

Bhilla : He is one of the antyajas according to Angiras, Atri 199, Yama 33. Vide note 170 above. *Bhil* is an important ancient race.

Bhisak : According to Usanas (26) he is the offspring of a clandestine union between a brahmana and a ksatriya girl and he maintains himself by studying the Ayurveda in its eight parts, or astronomy, astrology and mathematics (verse 27). According to Brahmapurana (quoted by Apararka p. 1171) he lives by surgery and by attending upon patients.

Bhupa : According to Yama quoted in Krtyakalpataru he is the offspring of a vaisya from a ksatriya female.

Bhujjakantaka : According to Manu X. 21 he is the offspring of a vratya brahmana from a similar woman. In several countries he is called avantya or vatadhana, puspadha or saikha.

Bhurjakantha (same as ambastha): According to the view of some teachers mentioned in Gaut. IV. 17, he is the offspring of a brahmana male from a vaisya female.

Bhoja : According to the Suta-samhita he is the offspring of a ksatriya woman and a vaisya male.

Madgu : Mentioned in Manu X. 48 as subsisting by killing wild beasts. Kulluka on that verse explains that according to Baudhayana he is the offspring of a brahmana from a bandin female. Vaik. X. 12 says that he is the offspring of the marriage of a ksatriya male with a vaisya female and subsists as a merchant (sresthin) and does not take to the profession of a warrior.

Manikara : According to Usanas (39-40) he is the offspring of a clandestine union between a ksatriya male and a vaisya female and he gains his livelihood by working on beads, by perforating pearls and dealing in coral and conches. According to the Sutasamhita he is the clandestine offspring of a vaisya male from a vaisya female.

Matsyabandhaka (a fisherman) : According to Usanas (44) he is the offspring of a taksaka (carpenter) from a ksatriya woman.

Malla : Vide Manu (X. 22) who says that it is another name of Jhalla etc. *Mallas* were Ksatriyas in *Buddhist* India. Even today in Eastern UP they are a powerful caste.

Magadha : According to Gaut. TV. 15, Anusasana 48. 12, Kaut. (III. 7), Manu X. 11. 17 and Yaj. 1.93 he is a pratiloma caste sprung from the union of a vaisya male and a ksatriya female; while according to the view of some teachers mentioned in Gaut. IV. 16, Usanas (7) and Vaik. (X. 13) he is the offspring of a vaisya . male and a brahmana female; but Baud. Dh. S.I. 9.7 says he is the offspring of a sudra male and a vaisya female and Visnu Dh. S. 16-5 makes him the offspring of a sudra from a ksatriya female. Manu (X. 47) prescribes trade by land routes for *Magadhas*; Anusasana X. 48 says that they maintain themselves on speeh (i.e. by praise) and are also called bandin. Sahyadrikhanda (26. 60-62) also calls him *bandin* and says he is slightly superior to sudra and that he is clever in ornate prose, in six languages, in kalas and he is a devotee of Kalika. Vaik. (X. 13) states that even sudras cannot take food cooked by him, that he is an untouchable and maintains himself by praise, by singing or by being a messenger. Usanas (7-8) says that he becomes the bandin of brahmanas and ksatriyas, he maintains himself by lauding (the deeds of others) or as a messenger or servant of a vaisya. *Panini* IV. 1. 70 derives the word *Magadha* from the country Magadha, but apparently not in the sense of a caste.

Manavika : According to the Sutasamhita he is the offspring of the clandestine union of a sudra male and a sudra female.

Matanga : The same as candala. The *Kadambari* of *Bana* (para 9) and Amara employ them as synonymous. Yama (12) uses the word *Matanga* where we ordinarily find candala in other smrtis. In the Bombay Presidency there is an untouchable caste called *Mang* which numbers about three hundred thousand. There are *Mangs* in Scheduled Castes in Orissa, Andhra and other parts of the country.

Margava : Same as *kaivarta* (fisherman). Vide Manu X. 34.

Malakara or Malika : Vide Veda-Vyasa (I. 10-11) quoted above in note 184.

Mahisya : According to the view of some teachers mentioned in Gaut. IV. 17 and Yaj. 1. 92 he is an anuloma caste sprung from the marriage of a ksatriya with a vaisya woman. According to the Sahyadrikhanda (26. 45-46) he is entitled to upanayana and his avocations are astrology, augury, prognostications due to svara. According to the Sutasamhita he is the same as *ambastha*.

Murdhavasikta : This is an anuloma caste according to the view of some teachers in Gaut. IV. 17 and Yaj. I. 91, sprung from the marriage of a brahmana with a ksatriya woman. According to Vaik. (X. 12) the offspring of the marriage of a brahmana with a ksatriya woman is the foremost among anulomas and is called savarna, while the offspring of the clandestine union of these two is called abhisikta. If crowned he becomes a king, otherwise he subsists by studying Ayurveda (Medicine) or the science of ghosts, astronomy, astrology and mathematics. In the Sahyadrikhanda (chap. 26. 36-39) more details are added.

Mrtapa : Vide pulkasa above. In the Mahabhasya on Pan. II. 4. 10 this caste is mentioned as separate from candala, but both are included by the Mahabhasya under sudras that are *niravasita* (i.e., those who are so low in the caste system that if a vessel is used by them for eating their food from it cannot be used by any one of the other castes even after the vessel is purified by .fire &c).

Meda : He is one of the seven *antyajas* (vide note 170). This is mentioned in Narada (vakparusya, verse 11). Anusasana 22. 22 speaks of medas, pulkasas and antavesayins, and the com. Nilakantha explains that Medas are those who eat the flesh of dead cattle. Manu X. 36 says that he is the offspring of a vaidehaka male and a nisada woman, that he dwells outside the village and Manu X. 48 says that his business along with that of *Andhra, Cuncu* and *Madgu* is to kill wild beasts. Vide .under Andhra, above and see E.I. vol. XX. p. 130 where meda and candala are named as lowest castes in a grant of Paramardideva in samvat 1236. According to *Sudrakamalakara, andhras* and *medas* have to sweep dirty places, doorsteps and privies.

Maitra : Manu X. 23 says he is the same as Karusa.

Maitreyaka : According to Manu X. 23 he is the offspring of a vaidehaka male and ayogava female and his means of livelihood are belauding kings and nobles continually and rining a bell in the early morning. The Jativiveka says that he is called Dhokanakara.

Mleccha : According to the Sutasamhita he is the offspring of the clandestine union of a brahmana woman and a vaisya male.

Yavana : According to the view of some, mentioned in Gaut. IV 17 he is a pratiloma caste sprung from a sudra male and a Ksatriya woman. According to Manu X. 43-44 Yavanas were originally ksatriyas reduced to the status of sudras (vide under khasa above p. 79). In the Mahabharata *Yavanas* are almost always associated with *Sakas* and several other *non-Aryan* tribes; vide Sabha. 32. 16-17, Vanaparva 254. 18 (as inhabiting the west), Udyoga 19. 21, Bhisma 20. 13, Drona 93. 42 and 121. 13, Karna 73. 19, Santi 65. 13. From Striparva 22. 11 it appears that Jayadratha (king of the countries of Sindhu and Sauvira) had Kamboja and Yavana women in his harem. Panini (IV. 1. 59) derives the word Yavanani from Yavana and a vartika on that sutra adds that Yavanani means the *lipi* (the written alphabet) of the Yavanas. Patanjali in his Mahabhasya (on Pan. to.

4. 10) indicates that he has prepared 10 regard Yavanas and Sakas as sudras but as outside Aryavarta. Asoka in Rock Edicts V and XIII refers to the Yonas and Kambojas as nations on the borders of his empire. The Visnupurana IV. 3. 21 describes that the Yavanas shaved the head and also the beard, the Sakas tonsured their heads only, the Paradas allowed the hair on the head to grow long and the Pahlavas grew beards and that all became Mlecchas because they gave up their original dharmas and because brahmanas also left them.

Rangavatarin (or-taraka) : According to Manu IV. 215 he is distinct from *sailusa* and *gayana*. Sankha (quoted by Apararka p. 1175), Sankha (17. 36) and Visnu Dh. S. 51. 14 mention him. According to Brahmapurana (quoted by Apararka p. 1178) he is a nata who goes on the stage for livelihood and who introduces various changes in his appearance and dress. *Rangavatarin* is mentioned in the Maitri Up., along with *nata* and *bhata*.

Rajaka (washerman) : Dhobi is a Scheduled Caste in U.P., Bihar and in Bengal. He is one of the *antyajas* according to several writers (vide note 170 above). According to Vaik. (X-15) and the Sutasamhita he is the offspring of a pulkasa (or vaideha) from a brahmana woman, while according to Usanas (18) he is the offspring of a pulkasa male from a vaisya giri. The Mahabhasya on Pan. (II. 4.10) includes him under sudra. Yaj. II, 48 mentions him as liable to pay his wife's debts, because his livelihood depends on her. The *Sudrakamalakara* mentioned another caste of rajaka (which is the offspring of an ugra male and vaidehaka female).

Ranjaka (dyer) : Manu IV. 216 mentions him. According to Usanas (19) he is the offspring of a clandestine union between a sudra male and a ksatriya female.

Rathakara : Vide above pp. 43, 45 for Vedic references. According to Baud. gr. II. 5.6 and Bharadvaja gr. (I), his *upanayana* was to be performed in the rainy season. It appears he lost his status gradually. In the Baud. Dh. S. (I. 9. 6) he is the offspring of the marriage of a vaisya male with a sudra. female. According to Yaj. 1.95 he is an anuloma doubly mixed as he is the offspring of a mahisya male from a karana female and according to a prose passage of Sankha quoted by the Hit the rathakara is entitled to have *upanavana* performed, to offer sacrifices and gifts and makes his living by learning the art of taming horses, of making chariots and building houses. According to Usanas (5-6) and Vaik. (X. 13) he is the offspring of a clandestine union between a ksatriya male and a brahmana woman and he is to behave like a sudra, he is not a twice-bron (dvija) and cannot repeat Vedic mantras and makes his living by tending and driving horses and carts.

Ramaka : According to Vas. Dh. S. 18. 4 he is a *pratilcma* sprung from the union of a vaisya male and a brahmana female. This would be krta, according to Gaut. (IV. 5), vaidehaka according to Baudhayana.

Lubdhaka (hunter of deer) : Same as *vyadha*.

Lekhaka : Mentioned by Sumantu quoted in Par. M.II. part 1 p 383. He is probably the same as kayastha, if a caste is menat; vide under kayastha pp. 75-76.

Lohakara (ironsmith) : Vide p. 75 under *karmara*. Narada (madana 288) recommends utilising the services of an ironsmith who is so by caste in the fire ordeal. He is mentioned by Harita (prose) quoted by Aparарka p. 1176. The Kamuali plate of Jayacandradeva *Gahadavala* was engraved by *'Lohara Someka'* in samvat 1232 (E. I.IV. p. 127). In SC list in West Bengal as Lohar.

Vandia (a bard, written as bandin also) : According to Harita quoted in Krtyakalpataru he is a pratiloma sprung from a Vaisya male and ksatriya female. According to the Brahma-purana quoted, by Aparарka p. 1177 a vandin is one who sings the praises of men.

Varata : Enumerated among the antyajas by Veda-Vyasa (I. 12-13).

Varuda (worker in bamboo) : Also written as *buruda* (vide above p. 89). The Mahabhasya on Pan, IV. 1. 97 (vol. II p. 253) gives the instance *varudaki* (from varuda). Bidalakara (splitter of bamboo) occurs in Tai. S. III. 4.5.1. and bidalakari in Vaj. S. 30. 8.

Vatadhana : According to Manu X. 21 he is the same as avantya.

Vijanman : According to Manu X. 23 he is the same as karusa.

Vena (or Vaina) : Accroding to Manu X. 19 and Baud. Dh. S. (I. 9.13) he is the offspring of a vaidehaka male from an ambastha female, while Kaut. (III. 7) makes the vaina the offspring of an ambastha male from a vaidehaka female; and according to Manu X. 49 he makes his livelihood by beating musical instruments. Kulluka on Manu IV. 215 says that Vena is one who maintains himself by splitting bamboos and that he is the same as buruda according to Visvarupa. For Vaina see Ap. Pa. S. quoted under pulkasa (p. 89). Kaut. (III. 7) adds that a vainya follows the same profession as a rathakara. Sankha (17. 38), Visnu Dh. S. 51. 14. Yaj. III. 207 place the vena alongside of carmakara, nisada and pulkasa. According to Vis. Dh. S. (18. 2) he is a pratiloma sprung from the union of a sudra male and a ksatriya female. Yaj. I. 161 has the form vaina which the Mit. explains as meaning one who maintains himself by cutting and splitting bamboos. The *Sudrakamalakara* notes that according to Adipurana vena is a drum-beater to announce royal orders and edicts.

Venuka : According to Usanas (4) he is a pratiloma, the offspring of a suta from a brahmana woman, while according to Vaik. (X. 15) he is the offspring of a madgu from a brahmana woman and his avocation is to play on a vina and on flutes. According to the Sutasamhita he is the offspring of a barber from a brahmana woman.

Velava : According to the Sutasamhita he is the offspring of a sudra from a ksatriya woman by stealth.

Vaidehaka : According to Baud; Dh. (I. 9. 28), Kaut (III 7). . Many X. 11, 13, 17. Visnu Dh. S. 16. 6, Narada (stripumsa 111). Yaj. I. 93. Anusasana 48. 10 he is a pratiloma sprung from a vaisya male and a brahmana female; while according to Gaut. IV. 15 he is the offspring of a sudra from a ksatriya woman and according to Vaik. (X. 14), the view of some acaryas in Gaut. IV. 17 and Usanas (20) he is the offspring of a sudra male from a vaisya female. According to Manu X. 47 and Agnipurana (151. 14) his peculiar work is to attend on and guard women (in harems etc.), while according to Usanas (20-21) and Vaik. (X. 14) he is to tend goats, cows and buffaloes and to sell milk, curd, butter-milk and ghee. The Suta samhita says that vaideha and pulkasa are the same.

Vyadha : (Huntsman) mentioned by Sumantu in Aparарka p.1176 and Harita (quoted by Aparaka. p. 279), Apastamba (verse V. 9. 32 Yaj. II. 48.

Vratya : According to Ap. Dh. S. I. 1.1. 22-1. 1. 2. 10, Par. *gr.* II. 5 and other sutra works a *vratya is* one on whom and on whose ancestors the samskara of upanayana has not been perfnrmed. But in other works like. Baud. Dh. S. (I. 9. 15), the word vratya is applied to all who are born of the mixture of varnas.

Saka : Manu (X. 43-44) mentions Sakas along with *Yavanas* and others as originally ksatriyas reduced to the state of sudras. Vide note on Yavana (p. 92) above. They are mentioned in the *Mahabharata* along with Yavana and other non-Aryana tribes. Vide Sabha 32. 16-17. 51. 23, Udyoga (4. 15; 19. 21; 160. 103), Bhisma (20. 13), Drona (121. 13). Saka occurs in the kambojadigana (Pan. IV I. 175). *Vide* note 200.

Sabara : An aboriginal jungle tribe like the Bhilla. In the *Mahabharata* the sabaras are frequently mentioned *(e.g.,* Anusasana 35. 17, Santi 65. 13). In Scheduled Tribes in certain parts of the country.

Salika : According to the Sutasamhita he is the same as Magadha.

Sulika : According to Usanas (42) he is the offspring of a clandestine union between a brahmana male and a sudra female and his avocation is to impale those offenders who are sentenced to be impaled. According to Vaik. (X. 13) and Sutasamhita he is the offspring of a clandestine union between a ksatriya male and a sudra female.

Saikha : Accroding to Manu X. 21 he is the same as *avantya.*

Ajlusa : Visnu Dh. S. 51. 13, Manu IV. 214, Harita quoted .by Apararka p. 279 distinguish him from rangavatari and the Brahmapurana (quoted by Apararka p. 1178) defines him as one who finds out employment for natas. Apastamba 9. 32 (verse) speaks of him in the same breath with *rajaka* and *vyadha.* Yaj. II. 48 does the same and the Mit. thereon paraphrases the word by nata.

Saundika (wine-seller) : Visnu Dh. S. 51. 15, Manu IV. 216, Yaj. II. 48, Sankha (quoted by Apararka p. 1175) and *Brahmapurana* (quoted by Apararka p. 1177) mention him.

Svapaca or Svapaka : He is one of the *antyajas* enumerated by Veda-Vyasa (1.12-13). Vide note 173 above. He occurs in the gana kulaladi (Pan. IV 3. 118). According to Baud. Dh. S. (I. 9.12), Kaut (III. 7), he is the offspring of an ugra male from a female of the ksatr sub-caste, while according to Manu X. 19 he is the offspring of a ksatr male from an ugra female. Vaik. (X. 15) and Sutasamhita say that he is the offspring of a candala male and a brahmana female, while Vsanas (11) holds that he is the offspring of a candalas male from a vaisya woman. According to Manu X. 51-56 candalas and svapacas follow the same avocation and are governed by the same rules (vide p. 81 under candala). Usanas (12) says that they eat the flesh of dogs and that dogs are their wealth, while Vaik. says that they wear me same marks that candalas have to wear under the king's order, as Manu says in X. 55). that they remove the filth of towns etc., stay near cemeteries, have to dispose of corpses of men that leave no relatives, have to act as hangmen for offenders sentenced to death and to take their clothes etc., have to take food in broken pots and to eat dogs' flesh and to deal in hides and armour (or in armour made of hides). The Bhagavadgita (5. 18) puts him on the same level with dogs. In the Markandeya-purana (8. 81-83, 86, 96) a candala is called svapaka (i.e., no distinction is made between the two). In the Jativiveka he is identified with the

Mahar and with the *Mang* of the Deccan.

Satvata : According to Manu X. 23, he is the same as karusa.

Sudhanvacarya : According to Manu X. 23 he is the same as karusa.

Suvarna : According to Usanas (vv. 24-25) he is the offspring of the legal union with Vedic mantras of a brahmana male and a ksatriya female. It appears likely that the text is corrupt and we should read savama for suvarna. He should perform rites prescribed by the Atharva-Veda, he should by the king's order ride a horse, elephant or chariot, may act as the commander of an army or may practise as a physiciain.

Suvarnakara : or Sauvarnika or Hemakara (goldsmith). A hiranyakara is mentioned in the Vaj. S. XXX, 17 and in Tai. Br. III. 4. 14. According to Visnu Dh. S. X. 4 and Narada (madala 274) a goldsmith or a deader in bronze or a bania was to examine the balance in the balance ordeal. Manu IV. 215, Yaj. I. 163, Sankha and Sumantu quoted by Apararka (pp. 1175, 1176) treat him on a level with karmakara (blackksmith) and nisada. Manu IV. 292 condemns him as the worst of all rogues (sarvakantakapapistha). For the view of Vaik. and Brhaspati vide under taksan above (note 189). In the *Mahabharata* it is said that after Parasurama's alleged extermination of the ksatriyas, some of them that escaped resorted to the castes of ironsmiths and goldsmiths.

Sucaka : According to Usanas (v. 43} he is an anuloma born of the marriage of a vaisya male from a sudra female.

Sucika or saucika or suct : One who works with a needle, a tailor. According to Vaik..(X. 15) and Usanas (v. 22) he is a pratiloma, offspring of a vaidehaka from a ksatriya woman and engages in the work of sewing with a needle. Saucika, according to the lexicon of Amara, is the same as tunnavaya (for which see above p. 83) and the Brahmapurana quoted by Apararka (p. 178) also equates *suci* with tunnavaya.

Suta : For vedic references see p. 43. According to Gaut. (IV. 15), Baud. Dh. S. (I. 9. 9), Vas. (18. 6), Kaut. (III. 7), Manu (X. 11), Narada (stripumsa 110), Visnu Dh. S. (16. 6), Yaj. (I. 93) and Sutasamhita, he is a pratiloma sprung from a ksatriya male and a brahmana woman. Kaut. is careful to add that the suta who figures in the puranas as the reciter is quite different from this. A vartika on Pan. (VI. 3. 70) teaches the formation of words like sutaputri. According to Manu (X. 47) and Visnu the avocation I of sutas is driving a chariot (*i.e.,* breaking and yoking horses). According to Vaik. (X. 13) he makes his livelihood by reminding the king of his duties and by cooking food for him. Usanas (v. 3) also says that his business is to remind (a king) of his duties. According to the Kamaparva (32. 48) sutas are the attendants of brahmanas and ksatriyas and the latter need not carry out what the suta says. According to the Vayupurana (vol. I. I. 33-38 and vo II. I. 139) the suta was to preserve the pedigress of kings and great men and traditions about learning or books, he is not authorized to study the Veda, the middling way of maintenance for him is to depend upon kings and to look after chariots, elephants and horses; an-inferior way of maintenance is the practice of medicine. The Vaik. (X. 13) and the Sutasamhita expressly say that the difference between the suta and the rathakara consists in this that the former is the offspring of a marriage, while the latter is the offspring of a clandestine union of a ksatriya male with a brahmana woman. The Sahyadrikhanda (26. 53-54) says that he is inferior to ksatriyas, but is entitled to do all the work of a ksatriya and that he also performs the work of a charioteer, of taming elephants and riding horses.

Sunika or Saunika : (A butcher). According to Usanas (v. 14) he is the offspring of an ayogava from a ksatriya woman. Harita (quoted by Apararka p. 279) speaks of him in the same breath with rajaka and carmakaras. The Brahmapurana (quoted by Apararka, p. 1177) says that he is 'pasumaraka'. Sumantu quoted by Par. M. makes his food unfit for brahmana. He is the same as 'khatika' according to the Jativiveka.

Sairindhra : According to Manu X. 32 he is the offspring of a *dasyu* (as defined in Manu X. 45) from an ayogava woman and the makes his living by combing the hair (of men and women), he is not to be treated as a dasa (i.e., he has/not to eat ucchista food), but is to perform menial work (such as shampooing the body) or is to subsist by catching deer etc. The word is included in the gana kulaladi (Pan. IV. 3. 118). From the *Mahabharata* we see what duties Draupadi disguised as Sairandhn had to do for the queen of Virata (Virata-parva 9. 18-19), viz. combing and arranging the hair, pounding unguents, making garlands. Similarly. *Damayanti* became a *Sairandhri* to the mother of the Cedi king (Vanaparva 65. 68-70), but she refused to eat ucchista food, would not wash the feet of anybody and would not allow any man to approach Her. According to Adipurana quoted in *Sudrakamalakara* he lives by hunting deer and guarding royal harems and women after delivery.

Sopaka : According to Manu (X. 38) he is the offspring of a candala male and a pukkasa female, subsists by the profession of being hangman to those whom the king condemns to death.

Saduhanvana : Vide note on 'rathakara' (p. 45). Vide Kamasutra I. 5.37.

It will have been noticed that some of the castes mentioned in the smrtis such as ambastha, magadha, malla and vaidehaka are connected with countries (*Amba, Magadha, Videha* etc.), that some others are based upon race such as *Abhira, Kirata and Saka*. Manu (X. 43-45) and the Mahabharata (Anusasanaparva 33. 21-23 and 35. 17-18) were prepared to admit that several foreign races like the Sakas, Yavanas, Kambojas, Dravidas, Daradas, Sabaras, Kiratas etc., were originally ksatriyas, but had been reduced to the status of sudras by losing contact with brahmanas or by not liking the idea of being subject to the brahmanical system. The Visnupurana (IV. 4. 47-48) says the same. Numerous names of castes arise from the professions they follow, e.g., ayaskara, kumbhakara, carmakara, taksan, tailika, nata, rathakara, vena etc. Even in ancient times brahmanas followed so many different occupations almost as inmodem times that the list of brahmanas who cannot be invited at sraddhas because they follow occupations other than those prescribed for them is rather very formidable (vide Manu III. 151 ff. and the remarks on *panktipavana*. later on).

It appears that comparatively very early many among the brahmanas had given up the occupations peculiar to them and were entitled to be called brahmanas simply because of their birth. The Mahabhasya of Patanjali quotes a verse '*tapas*, vedic study, and birth (from brahmana parents—these are the causes why a person is called a brahmana; he who is devoid of tapas and vedic study is a brahmana only by birth (and not a real brahmana)'. Similarly in another place Patanjali quotes a verse 'know this to be the auspicious sign of the best of brahmanas *viz.*, whose lore, actions and birth are all three holy' (vol. II. p. 220 on Pan. IV. 1. 44). Though in the *Mahabharata* it is often said that a brahmana is so by birth alone and that he deserves respect from all, still we meet several times with passesges wherein there is a revolt against the caste system dependent on birth alone and where it is severely condemned and great emphasis is laid on the moral worth of a man. In the Vanaparva (181 42-43) we are told Truthfulness, restraint tapas generosity non-injury to sentient beings, constant adherence to *dharma*—these always lead men to the fruition (of their goal) and not noste nor family'. Udyogaparva (43,20 ff) explains at great length what is meant by self-restraint. In the Santiparva (189. 4 and 8) 'Truthfulness, generosity, freedom from hatred and wickedness humility, kindness, and tapas—he is known as a brahmana where these are seen. It these signs are seen in a sudra and they do not exist in a brahmana, then the sudra would not be a sudra and the brahmana would not be a brahmana'. In another place we are told 'there is no a difference between the varinas; the whole world is brahma (the creation of Brahma), since it was created by Brahma in former ages and was evolved into varnas by actions (or occupations).' Udyogaparva (43. 49) remarks 'Do not regard a person as brahmana by his talk; he who does not depart from truth is a brahmana'; Vanaparva (216. 14-15) 'that sudra who is always struggling for self-restraint, truthfulness and dharma is a brahmana in my opinion, for a brahmana is so by his character'. Vide Vanaparva (313. 108-111) and Yak. 1200 and Vrddha Gautama p. 632. It has been seen above (p. 6) that Gautama laid the greatest emphasis on the eight qualities of the soul. But in spite of those sentiments the caste system dependent on birth has continued in all its strength and rigour for ages and writers like the Par. M.II 1, p. 228 are emphatic in saying that between jati and character one must look principally to the eminence of the caste.

In certain medieval works called Jativiveka and in other works like the *Sudra-kamalakara* (first half of 17th century A.D.) several more castes are mentioned, some of which are set out below:

Aghasika or *Aandhasika*—from a vaidehika male and a sudra female; sells cooked food; also called *Randhavanu.*

Avartaka—from a bhrjjakantha and a brahmana woman.

Ahitundika—from a nisada and a vaideha female; called Garudi in Marathi.

Aurabhra— called Dhangar in Marathi. (tends rams and ewes for their wool.)

Katadhanaka—from avartaka and a brahmana woman.

Kuntalaka—the same as napita.

Kuruvinda—from a kumbhakara and a kukkuta female. Some as modern Sali, according to Sudrakamalakara.

Gholika from a Vyadha male and garudi female. He is called Undiramaru (rat-killer) in the vernacular

Durbhara—from an ayogava and a dhigvana woman; called 'Dohor (or Dhor) in modern times.

Paustika—from a brahmana and a nisada female; called in modem times Kahara or Bhoi (palanquin-bearer).

Plava—from a candala and an andhra woman; called hadi; in modern times.

Bandhula—from maitreya and janghika female; called Jharekari now (who takes out gold particles from the dust at the doors of goldsmiths).

Bhasmankura—from a Saiva fallen ascetic and a sudra prostitute; called Gurava by the Jativiveka.

Manyu—from a vaisya and a ksatraya female; called Tavadia (thief catcher).

Romika—from malla and an avartaka woman; called Lonar in modern times (manufacturer of salt.)

Salakya or Sakalya from a malakara and kayastha woman; called Maniar.

Suddha-Marjaka—Called Mandali (who gain livelihood by singing and playing on musical instruments).

Sindolaka or *spandalika*, from a sudra male and a magadha female; called Rangari (dyer).

In modem times each of the principal varnas has numerous sub-castes, based upon difference of country, occupation, sect and other causes. For example, brahmanas are first divided into ten classes, five of them being Gaudas and five Dravidas. Among the Dravida brahmanas, the Maharastra brahmanas are again sub-divided into numerous sub-castes such as the Citpavana (or Konkanastha), Karhade, Desastha, Devarukhe etc. It is said that in Gujarat there are 84 sub-castes of brahmanas, most of which do not interdine nor intermarry. There is often a further distinction among the members of the same sub-caste, *viz.*, those who follow the priestly occupation and those who do not. The spirit of ex-clusiveness and ideas of superiority that arose in vedic times gradually led on to further and further divisions and sub-divisions of people owing to geographical situation and other causes. It appears that probably even in ancient times the brahmanas of the north looked down upon the brahmanas in eastern countries like Magadha. Vide notes 31-32 above and Fick (pp. 213-214). The Matsyapurana (16. 16) says; that brahmanas who dwell in Mleccha countries, in Trisanku. Barbara, *Odra* (Orissa). *Andhra* (Telirigana). *Takka. Dravida* and *Konkana* are not to be invited at sraddhas.

Among ksatriyas there are several subdivisions, such as those claiming descent from the Sun or the Moon and those that call themselves to be Aguikulas (vide Sherring. vol I. p. 120 ff. and Tod's Rajasthan vol. I chapter VII for lists of roya; tribes). The *Paramaras* have 35 branches, *Guhilots* 24 branches. *Chahmanas* 26 branches, Solankis 16 branches and so on.

Even among comparatively late works the total number of sub-castes enumerated does not go beyond even two hundred. For example, Wilson in *'Indian Castes'* vol. I pp. 65-70 mentions only 134 castes with their Sanskrit and modem Marathi names as gathered from the Jativiveka, Madhava-kalpalata, Parasurama-pratapa and other worker. It is only in the census reports prepared at great expense by the British Government after elaborate efforts and organization that the great complexity of the caste system in modem India is laid bare to the eye. But this work cannot, by reason of its limited scope, go into these varied and complex details of the hundreds of castes that exist in the several provinces of India.

However, Dr. Kane has not touched the caste system and the races and castes found in Buddhist and Jaina texts.

[Kane Dr. P. V., *Varna, in Shudras in Ancient India* ed. By K.L. Chanchreek, Shree Publishers Distributors, 2004; Originally in Dr. Kane, *History of the Dharma Sastras*, Poona]

VARSA : According to Rig Veda it denotes primarily rain, then raining season, and year in Taittiriya and Satapatha Brahmana.

[Macdonell and Keith, *Vedic Index*]

VARSA (VARSHA) : A region. Nine varshas are enumerated as situated between the great mountain ranges of the earth :— (1) Bharata-varsha, India; (2) Kim-purusha or Kin-nara; (3) Hari; (4) Ramyaka; (5) Hiran-maya; (6) Uttara-kuru; (7) Ilavrita; (8) Bhadraswa; (9) Ketu-mala.

[Dowson J., *A Classical Dictionary*.]

(2) Also the rainy season. According to Kautilya, *Sravana* and *Prasthapada* had made the rainy season (*varsa*).

[Kautilya, *Arthasastra*]

VARSNEYA : A name of Lord Krishna. This is a patronymic of Krsna, alluding to his descent from Vrsni (s.v. Krsna).

(2) Nala's charioteer. (s.v. Nala).

[*Mahabharata;* Sorensen, *Index*.]

VARSNEYA : A Caste of merchants and traders found in Agra and Moradabad division. An offshoot of a lower sudra community.

VARTANE : In ancient days it was a tax. Very often mentioned as a charge. It implied fees or perquisites offered generally to the public servants of a village. There were different types of such a charge, namely, *sanubhaga* (Village Accountant) *vartane,* a due to the village *Sanubhaga*, or the *vartaka vartane*, a due given to the *vartakas*. This may be compared with the Kautiliyan *vartani* or a road cess mentioned by Kautilya.

[Kautilya, *Arthasastra*, Narasing Rao. U. *A Kisamvar Glossary*.]

VARTANI : Folly of a chariot. Mentioned in the *Rg Veda* and also later.

[*Rig Veda*, i, 53, 8; *Aitareya Brahmana* V, 33, 2; Macdonell and Keith, *Vedic Index*]

VARUNA : This is a very important deity noted in the Brahmanical, Buddhist and Jaina pantheons.

VARUNA : (1) Similar to a Greek god of ocean. 'The universal encompasser, the all-embracer.' One of the oldest of the Vedic deities, a personification of the all-investing sky, the maker and up-holder of heaven and earth. As such he is king of the universe, king of gods and men, possessor of illimitable knowledg, the supreme deity to whom especial honour is due. He is often associated with Mitra, he being the ruler of the night and Mitra of the day; but his name frequently occurs alone, that of Mitra only seldom. In later times he was chief among the lower celestial deities called Adityas, and later still he became a sort of Neptune, a god of the seas and rivers, who rides upon the Makara. This character he still retains. His sign is a fish. He is regent of the west quarter and of one of the Nakshatras or lunar mansions. According to the *Maha-bharata* he was son of Kardama and fater of Pushkara. The *Maha-bharata* relates that he carried off Bhadra, the wife of Utathya, a Brahman, but Utathya obliged him to submit and restore her. He was in a way the father of the sage Vasishtha. In the Vedas, Varuna is not specially connected with water, but there are passages in which he is associated with the element of water both in the atmosphere and on the earth, in such a way as may account for the character and functions ascribed to him in the later mythology.

Dr. Muir thus sums up in the words of the hymns the functions and attributes of Varuna:—"The grandest cosmical functions are ascribed to Varuna. Possessed of illimitable resources (or knowledge), this divine being has meted out (or fashioned) and upholds heaven and earth, he dwells in all worlds as sovereign ruler; indeed the three worlds are embraced within him. He made the golden and revolving sun to shine in the firmament. The wind which resounds through the atmosphere is his breath. He has opened out boundless paths for the sun, and has hollowed out channels for the rivers, which flow by his command. By his wonderful contrivance the rivers pour out their waters into the one ocean but never fill it. His ordinances are fixed and unassailable. They rest on him unshaken as on a mountain. Through the operation (of his laws) the moon walks in brightness, and the stars which appear in the nightly sky mysteriously vanish in daylight. Neither the birds flying in the air, nor the rivers in their ceaseless flow can attain a knowledge of his power or his wrath. His messengers behold both worlds. He knows the filght of birds in the sky, the paths of ships on the ocean, the course of the far-travelling wind, and beholds all the things that have been or shall be done. No creature can even wink without him. He witnesses men's truth and falsehood. He instructs the Rishi Vasishtha in mysteries; but his secretes and those of Mitra are not to be revealed to the foolish." "He has unlimited control over the destinies of mankind. He has a hundred thousand remedies, and is supplicated to show his wide and deep benevolence and drive away evil and sin, to untie sin like a rope and remove it. He is entreated not to steal away, but to prolong life, and to spare the suppliant who daily transgresses his laws. In many places mention is made of the bonds or nooses with which he seizes and punishes transgressors. Mitra and Varuna conjointly are spoken of in one passage as being barriers against falsehood, furnished with many nooses, which the hostile mortal cannot surmount; and, in another place, Indra and Varuna are described as binding with bonds not formed of rope. On the other hand, Varuna is said to be gracious even to him who has committed sin. He is the wise guardian of immortality, and a hope is held out that he and Yama, reigning in blessedness, shall be beheld in the next world by the righteous."

"The attributes and functions ascribed to Varuna impart to his character a moral elevation and sanctity far surpassing that attributed to any other Vedic deity."

The correspondence of Varuna with Ouranos has been noted, but "the parallel will not hold in all points. There is not in the Vedic mythology any special relation between Varuna and Prithivi (the earth) as husband and wife, as there is between Ouranos and Gaia in the theogony of Hesiod; nor is Varuna represented in the Veda, as Ouranos is by the Greek poet, as the progenitor of Dyaus (Zeus), except in the general way in which he is said to have formed and to preserve haven and earth" (*Muir's Texts*, v. 58). Manu also refers to Varuna as "binding the quilty in fatal cords."

In the Puranas, Varuna is sovereign of the waters, and one of his accompaniments is a noose, which the Vedic deity also carried for binding offenders; this is called Naga-pasa, Pulakanga, or Viswa-jit. His favourite resort is Pushpa-giri, 'flower mountain,' an his city Vasudha-nagara or Sukha. He also possesses an umbrella impermeable to water, formed of the hood of a cobra and called Abhoga. The Vishnu Purana mentions an incident which shows a curious coincidence between Varuna and Neptune. At the marriage of sage Richika, Varuna supplied him with the thousand fleet white horses which the bride's father had demanded of him. Varuna is also called Prachetas, Ambu-raja, Jala-pati, Kesa, 'lord of the waters;' Ud-dama, 'the surrounder;' Pasa-bhrit, 'the noose-carrier;' Viloma, Vari-loma, 'watery hair;' Yadah-pati, 'king of aquatic animals. His son is named Agasti.

[Dowson, *Hindu Mythology*]

As Saletore narrates Varuna is the ruler of sinners among men (*Varuna raja mithya vyacaritam nrsu)*, and his sphere of control over the waters was also not forgotten. (Kautilya, *Artha.*, Bk. IV, ch. XII, p. 265, text, p. 237). Varuna is depicted in the Vedas as dwelling primarily in the waters although he moved also through the atmosphere and on the earth as a purifying force. If the legend of Sunahsepha could be given any credit, as enshrining a contemporary practice, then it is possible that human beings were offered as sacrifices to Varuna. In the *Aitareya Brahmana* it is related how the childless king Hariscandra was advised by the sage Narada that, if a son were born to him, he should sacrifice that child to Varuna (Aiteraya Brahmana vii, 13-18). This idea is repeated in the *Mahabharata* in connection with the legend of Astavakra's father, Kahoda, who was drowned in a stream in conformity with a practice after being defeated in a public debate and this murder was avenged by the illustrious Astavakra. (*Mahabharata*, XIII, 21). During Kautilya's time this concept continued to prevail, but by his time the penalty of being drowned was whittled down to a mere formality. He tells us that, when the king punished an innocent man, he should throw him into the water, dedicating to god Varuna (*Varuna pradatavyo*), a fine equal to 30 times the unjust imposition and that this amount was afterwards to be distributed among the Brahmanas. (Kautilya, op. cit, Bk, IV, ch. XIII, p. 265, text, p. 236). Probably, instead of throwing the fine into the water, the king should have been drowned but that would have brough about complications and also not benefited the Brahmanas. In the *Vedas*, he is not primarily the deity of the waters as he later transpired to be, but he was the sole and the mightiest of monarchs with the capacity to make the sun shine, the winds to blow, for they were but his own breath, the streams of flow through channels of his creations, make the furrows in the deeps of the ocean and the paths for the ships. He was made aware of the movements of birds, controlling the motion of the constellations, the winds and the fates of humanity. He was also the great healer of disease as he had innumerable medicines, he could distinguish between truth and untruth, gaze beyond the boundaries of the present into the future, shield immortality and was invested with power to punish offeders, being armed with noose (*pasa*) like Yama himself. He was a great teacher and among his pupils were distiguished sages like Vasistha. This symbol of a noose was adoted by the Jainas and the Buddhists in their representations of Varuna. His wife Varuni or Varunani, the deity of wine, sprang from the churning of the ocean. She was also known as Sura and Mada. Of these types of liquor Kautilya specifically refers to Sura and Madhu, a variation of Mada. (Kautilya, *Artha.*, Bk. II, ch. XXV, pp. 132, 134, text, pp. 120, 121).

Further Varuna's superiority as a deity is clearly demonstrated in the Ramayana. When Rama Dasarathi was preparing to shoot an arrow to dry up the occean to enable him with his forces to reach Lanka for fighting with Ravana, Varuna manifested himself to Rama and declared that air, ether, fire, earth and water, subservient to Nature's will, could not be prevented from pursuing their natural courses and that he, as the embodiment of the ocean, would continue to remain unfordable but still he would provide Rama with a pathway to help him to move on to Lanka. (*Ramayana*, V, 66). From this incident it would appear that Varuna's supremacy over the elements, alluded to in the *Vedas* still persisted, that he was still primarily the deity of the waters represented by the ocean with which in fact he identified himself and lastly, that he was represented as a dity superior even to Visnu in the form of Rama Dasarathi himself who had prayed to him and obeyed him.

Varuna is fully noted in *Mahabharata* but his vital connections with the waters and his weapon of a noose are not lost sight of. Here he is depicted as one of the *Adityas,* he is the lord of the waters, of the *Lokapalas,* the Protectors of the Universe, and his weapons. He is delared as having been installed by all the deities as the overlord of all marine creatures and of rivers, with his abode in the ocean itself. He, therefore, commenced to protect them and all other regions of water of which he was the lord. With his noose he fought all the demons (Daityas). He presented his shares, the Gandiva bow, with its inexhaustible quivers and a chariot yoked with seven horses to Arjuna. This Gandiva was later returned to Siva. He participated in many events. He was one of those deities who fought with Arjuna, Krsna and Taraka. He performed severe austerities at Visakhayupa, was present at Damayanti's *svayamvara,* and was among those who, in Tungaka, had appointed Bhrgu to be the *Hotr* (officiating priest) during a sacrifice. When Dharma had bound the Daityas with his noose, he entrusted them to the care of Varuna who imprisoned them in the bottom of the ocean which was his domain. Still, in the ocean itself, he was overcome by Krsna, who is occasionally identified with Varuna himself. Varuna presented a thousand horses to Rcika of a specific type and had another wife, the river Parnasa (cf, Parnotsa-Punch) by whom he had another son, Srutayudha to whom he presented a mace and taught him how to use it. He also presented two companions and a Naga to Skanda the god of war. Siva. is like krshna becasionally identified with Varuna. It is dated that Siva assuming the form of Varuna, offered a sacrifice and during its execution, Bhrgu and others, who were believed to have been Varuna's offsprings, arose. Varuna is said to have abducted Bhadra, the daughter of Soma and the spouse of Utathya but he was compelled to restore her to her lawful husband. This would go to show that the avowed supremacy of Varuna had by now suffered an eclipse. This is again emphasized by the revelation that Varuna, in spite of all his power, hardly knew the *Brahmasiras*. Two of his sons are well known. One was the famous Vasistha and the other was Vandin or Bandin who defeated Kahoda, the father of Astavakra and drowned him in the river as the result of being defeated in a public debate. The object of such disposal was said to have enabled such trounced Brahmanas to attend Varuna's sacrifices and officiate during their execution. Varuna is said to have lived in the Nagaloka, the bottom of the ocean, where he was visited by Narada accompanied by Matali. Varuna, occasionally identified with the sheep (*mesa*) is declared to have ascended to heaven at Parasravana *tirtha,* which was thus rendered sacred.

Most of Varuna's characteristics in the Puranas noticed till now reappeared. He was declared the Lord of the Waters, the holder of the noose, which he employed for tying offenders of guilty persons. He lived at Puspagiri, where his capital was the city of Vasundhara also called Sukha. As a king his canopy was the snake Abhoga's hood. In the *Visnu purana* is repeated that tale of Ricika, who propitiated Varuna and received from him the gift of those unique black-eared white horses before he could marry king Gadhi's daughter. In the *Padma Purana* Varuna is associated with the demon Ravana who was once returning home with a Siva *linga*, as he wanted to worship it there. Siva had granted it to Ravana on the condition that it would remain stuck at the first place where it touched the earth. The gods, being aware that if Ravana was allowed to take it home and worship it there, he would wax very strong, persuaded Varuna to frustrate this plan. Varuna therefore entered the body of Ravana and caused him such intense pain that he was at his wits' end what to do. At that moment Indra, in the guise of an old beggar, came that way and seeing Ravana's agony, offered to hold that *linga*, which, as soon as it was handed over by Ravana, fell down and sank so deep into the earth that to this day only its top can be seen at Baidyanatha in Birbhum. As the river Khursu is believed to have had its source from Varuna when he left Ravana at that spot, its water has since then been considered impure for drinking purposes. In the *Puranas*, Varuna lost his high status, which he had sustained in the *Vedas* and even a little later. He is depicted as a sensual god and with his wife Varuni, he sits on a diamond throne while his courtiers are the Ocean (Samudra) and the river Ganges (Ganga). With Surya he is said to have visited the heavenly *apsaras* Urvasi (s.v. Pururavas) and they were respondible for her son Agastya (s.v.).

Like many other mythical deities, Varuna was known by several names which refer to his characteristics. He is Pracetas, the wise, Jalapati, and Amburaja, the Lord or Protector of the Waters, Yadapati, the monarch of the marine beasts, Pasi or Pasabhrt, the carrier of the noose (*pasa*), Viloma or Vari-Loma, one with the watery hair, as said earlier also.

More over, Varuna and his wife Varuni have been depicted in sculpture and iconography. She is also known as *Sudhamalini* or Amrtesvari and she is the goddess of boats, sharing with her husband the supremacy of the waters. She is in this respect reminiscent of the Buddhist deity Tara and the oceanic Buddhist goddess Mainmekhala. She is represented as seated in a boat, adorned with numerous jewels and girt with several *sakti* deities. She is pictured to be brilliant like the sun, intoxicates the triple univeses with one look, her hair being ornamented with the *Parijata* flowers and holding in her hands a cup of liquor, a lotus flower and a piece of cooked meat. furthar like Varuni is another Buddhist deity Kurukulla, known to the Hindus and Buddhists as a deity of the boats, fully intoxicated, riding in a boat filled with jewels, and holding a gemmed paddle. (Nagendranath Vasu, *Survey of Mayurabhanja*, p. Ixxxix).

He is depicted in sculpture as a god of the seas and of all acquatic animals. His vehicle is the conventional crocodile (*makara*) and he has four arms. In his two upper one, he holds a snake and a noose as can be seen in his image at Lepaksi, Tamil Nad. (cf. fig. 150, Sastri Krishna, H., *South Indian Images*, p. 247). Hemadri makes him ride in a chariot yoked to seven swans and in his four hands he holds the lotus, noose, conch and a vessel of jewels. A parasol (*chatra*) is held over him and his *cowri*-bearers are the rivers Ganga and Yamuna (s.v.) with *cowris* on either side. Ganga stands on her vehicle the *makara* while Yamuna is on the tortoise : He has been compared, though not aptly, to the Greek god Uranus. (Saletore's narration)

[*Rig-Veda; Aitareya, Satapatha Brahmana; Ramayana, Mahabharata; Visnu, Padma, Matsya, Puranas;* Kautilya, Macdonell and Keith, *Vedic Index;* Sorensen, *Index;* Dowson, *A Classical Dictionary;* Nagendranath Vasu, *A Survey* of *Mayurbhanja;* Sastri, Krishna, H., *South Indian Images,* Hemadri, *Caturvarga Cintamani, Silpasara.* In Saletore's *E.I.C.*]

VARUNA : In the Buddhist pantheon is one of the *Dikpalas,* which include almost all the Brahminical gods adopted in the Vajrayana sphere. He is the lord of the west, with a *makara* for his vehicle, white in colour and has a canopy with seven hoods. He has only two hands, holding in one a noose and in the other, a conch. His statues have been found in Tibet and China. In this adaptation, Varuna has been graced with all the emblems given to him in the Brhamanical pantheon. (R.N. Saletore)

[*Nispannayogavali;* Clark, W.E., *Two Lamaistic Pantheons,* II, pp. 98, 178; Bhattacharya B., *The Indian Buddhist Iconography*]

Further Varuna in the Jaina pantheon, he is one of the *Dikpalas* as among the Buddhists and also of a *Yaksa*. In both these cases the Svetambaras and the Digambaras recognize them. As *Dikpala,* Varuna is the lord of the west, with a dolphin or a fish for a vehicle, holding a noose, a string of pearls, carrying identical symbols as in the Brahmanical case. As a *Yaksa,* he is depicted as three-eyed, with matted hair and with a bull for his vehicle. With the Digambaras, he has eight and also four hands but with the Svetambaras he is not only eight armed but also eight-headed. Svetambaras make him carry a citrus; a mace, an arrow, a spear, mongoose, a lotus, a bow and an axe. With the Digambaras he holds a shield, a sword, a spear and one hand shows the *varada* (gift) pose (*mudra*), the rest being identical. (R.N. Saletore)

[Hemacandra, *Munisuvratamatha Carita;* Asadhara, *Pratisthasaroddhara*]

VARUNA : According to Edwardes and Spence mythological Varuna is an exalted Vedic deity, "the all-enveloping one," personification of the sky, in whom were combined the divine attributes of the other gods. The Vedic Aryans in their hymns described Varuna as a god of unparalleled moral grandeur. With law and wisdom he measured out the earth, made a pathway for the sun and stars, guided the rivers in their courses, ordered the winds, sent rain the refresh the pastures, gave fire to men, and set Soma on the mountain. The sun is his eye, the wind his breath. Thousand-eyed, nothing is hid from him; men's secrets are known to him, the winkings of their eyes are numbered. A judge, but a gracious god to sinners, from whom men cannot escape though they fly to the uttermost parts of the earth. From his dwelling in far supernal regions, beyond which though cannot reach. He watches as a guardian of the universe; his bliss is shared with the god Yama, and thither the blessed dead hope to be transported when life is over. Nevertheless, Varuna, like other gods, is represented as eating and drinking, and otherwise occupied in a human manner. Indeed his heaven is a place of purely sensual delights. Varuna, in comparatively early times, became more particulary a luminary of the night sky; as his supremacy declined, later mythology horoured him chiefly as a god of the waters, "an Indian Neptune." Prof. Roth says, "When on the one hand the conception of Varuna as the all embracing heaven had been established, and on the other hand the observation of the rivers flowing towards the ends of the earth and to the sea had led to the conjecture that there existed an ocean enclosing the earth in its bosom, then the way was thoroughly prepared for connecting Varuna with the ocean." Varuna is represented sitting on a composite creature, half-antelope, half-fish, known as a makara. He holds a rope, for sinners were lassoed by him and Mitra, the latter god being associated with Varuna in work and power. Bergaigne, without excluding the idea of the sky as the "enveloper, or emprisoner" of ligh and of the waters (former by night, the latter during seasons of drought), demonstrates that the above method of dealing with his enemies affords an interpretation of Varuna's name. The decline of Varuna's supremacy, which was superseded by that of Indra, was due, according to Roth, to the gradual modification of the old Aryan religion after it had been transplanted to India. The Indian faith, as found in the Rig-Veda, contrary to that of the Persian, to which the more supersensuous and spiritual elements of religion apealed, had begun already to give preference to gods representing the powers of nature. It was as a reaction against this tendency, alien to old Indo-Germanic instincts, that the speculative and philosophical spirit arose. Prof. Macdonell is of opinion that Varuna's kinship to the Greek Ouranos, "though presenting phonetic difficulties, seems possible." Etymological explanation of Varuna and Mita is as yet uncertain. Varuna is still worshipped by fishermen, but no images are made of him."

(Undoubtedly the Aryan race has good knowledge of early oceanic science, the cycle of rain etc. and personified it with Vedic deity Varuna.)

[Edwardes and Spence, *Non-Classical Mythology*]

VARUNA : In Jaina religion there is one eminent. Yaksha named Varuna, white in colour, with three eyes, four faces, matted hair and eight arms, and riding a bull. He is the attendant deity of *Jina Suvratanatha*. In the right four hands, he carries a citron, a club, an arrow and a spear, and in the left ones an ichneumon (mongoose), a rosary, a bow, and an axe respectively. This provides another example of mixing up of the conception of Varuna the guardian angle of ocean and of the *Western Quarter* in Hinduism, with that of a Yaksha, the guardian deity of the 20th Jina. However, though named after the Vedic god Varuna, he holds citron, club, and the mongoose—the symbols of Kubera of the Hindus and Jambhala of the Buddhists.

[Chanchreek and Jain, *Encyclopedia of Jain Religion*]

VARUNANI, VARUNI : Wife of Varuna and goddess of wine. She is said to have sprung from the churning of the ocean. (Samudra-manthan). The goddess of wine is also called Mada and Sura.

[Chanchreek and Jain, *E.J.R.*]

VASA ASVYA : This is the name in the Rig-Veda of a protege of the Asvins. He is also mentioned in the Sankhayana Srauta Sutra as having received bounty from Prthusravas Kanita. He is the reputed author of a Rigvedic hymn, which is repeatedly referred to by his name Vasa.

[Macdonell and Keith]

Vasa : Plur., is the name of a tribe mentioned in the Aitreya Brahmana as being in *Madhyadesa* along with the *Kurus*, the *Pancalas*, and the *Usinaras*. They are also connected with the *Matsyas* according to the Kausitaki Upanisad. The Vasas and Usinaras are spoken of as united in the Gopatha Brahmana : the names seem to indicate that the Vasas and Usinaras were connected.

[Macdonell and Keith, *Vedic Index*]

VASA : Donotes 'cow' in the Rig-Veda and later. According to the commentators, the word means a 'barren cow,' but this is not a necessary sense except in a few passages.

[Macdonell and Keith]

VASANA : In Rig-Veda, Chandogya Upanishad Kausitaki Upanisad and Nirukta it denotes dress.

[Macdonell and Keith]

VASANTA : Festival of flowers, Vasant Panchmi comes nearly 40 days earlier to Holi. Celebrated throughout India. On this very day yellow dresses are put on by ladies, children and gents alike.

[Chanchreek, *Vasnta*]

VASANTA RITU : 'Spring,' is mentioned in the Rig-Veda and later. It is regularly identified with the first of the months.

[Dowson]

VASANTASENA : The heroine of the drama called *Mrichchhaktika* 'the toy cart.'

[Dowson]

VASANTI VILASA : A MSS written on cloth in the shape of a long roll, still current in recording horoscopes in an orthodox style. It is 436 inches in length, 9.2 inches in breadth, with one inch margin on the left and a three-fourths inch margin on the right. It was transcribed in *Vikrama Samvat* 1508 (A.D. 1451) by Acarya Ratnagar for the personal knowledge (*atma-patanartham*) of Sri Candrapal, son of Sri Shah Depal. According to the copyist, this work was evidently written during the reign of the Gajarat ruler Ahmad Shah (A.D. 1411-1441). Apparently based on Kalidasa's *Rtusamhara*, it contains 82 verses in different panels on surfaces specially prepared with black and red ink. It has seventy-nine paintings alternating with each verse, the average size of each painting being 3.5 inches by 7.6 inches in length and toreadth. This poem depicts the advent of spring especially of the *Phalguna* month, describing the lones of a husband and wife, which according to the poet, had increased three-fold with the advent of spring, the fragrance of nature and th brilliance of the sky. An attempt is made in these paintings to interpret the eternal subjects of spring and low, making the best use of symbols and suggestions, with bold and definite and sure lines and strokes. The colour scheme is a riery plain combination of blue, red and yellow colours. Occasionally between the two episodes a floral-designed partition is introduced separating two panels depicting two incidents in colour. The men in these paintings wear *dhotis*, which are tucked up to the knees in the case of hunters armed with arrows, wearing peaked caps, bracelets, and arm-bands, adorned with the Vaisnava marks (*tilaka*) on their foreheads and the limbs above the waist being bare. The women wore a tight bodice, reaching down to the waist, bangles, armlets, neck-laces, large ear-rings (*karna-kundala*) like those noticeable in the paintings at Sittanavasal (s.v.). They have the typical Hindu vermeil-spot (*tilaka*) on the brow with their hair either tied into long plaits or let loose on the back. The humbler class of women went bare-footed and bare-headed while the wealthier ones wore a sort of crown (*mukuta*) adorned with gems and flowers. The trees are depicted in a conventional fashion : like large fans of full-sized plam-leaves on which are shown branches of trees, in which sit parrots or dark-hued birds. The animals are like-wise also conventional. The eyes of human beings and also in some cases of the animals are quaintly drawn with streaks of collyrium right up to the eays, giving them the appearance of spectacles. There is a singular quaintness about these paintings which nevertheless suggests effortless ease. (R.N. Saletore)

[Mehta, N.C., *Studies in Indian Painting;* Coomarasvamy, A.K., *Jaina Paintings and MSS;* of Somadeva, *Kathasaritsagara; Kathamanjari Story;* p. 577; *Rupam,* nos. 22-23; 1952; Forbes, *Rasa Mala,* Coomaraswamy, A.K. *Catalogue of Indian Collections in the Museum of Fine Arts,* Boston, 1924. In Saletore's *Encyclopedia*]

VASANTIKA DEVI : She is the tutelary deity of the Hoysalas at Sosevuru (modern Angadi). She is also the Vasantika of the Jainas but she must not be confounded with the modern village deity Vsantamma. At Sosevuru, a Jaina *guru* Sudatta Munipa instructed a Hoysala chief and some Hoysala inscriptions give her name as Padmavati, who is also one of the Jain *Yaksinis.* This Vasantika cannot be held to be an adaptation from the Buddhist pantheon because the Buddhist Vasanta himself was a Brahmanical deity introduced into the Vajrayana pantheon. He is depicted as riding on a monkey, white-coloured with four arms, holding in his two right arms, an arrow and a sword and in his two left hands a bow and a wine-glass.

[*Nispannayogavali;* Bhattacharya, B., *The Indian Buddhist Iconography;* Vasu, N.N., *Mayurabhanja;* Saletore, *Encyclopedia.*]

VASAS : This is the most usual word in the Rig-Veda and later for 'clothing.' Clothes were often woven of sheep's wool (*cf. Urna*); the god Pusan is called a 'weaver of garments' (*vasovaya*) because of his connexion with the fashioning of forms. The garments worn were often embroidered (*cf Pesas*), and the Maruts are described as wearing mantles adorned with gold. When the giver of garments' (*vaso-da*) is mentioned along with the giver of horses and gold, ornamenta garments are probably meant. There are several references in the Rig-Veda to the Indians' love of ornament, which is attested by Megasthenes for his day. The Rig-Veda also presents epithes like *su-vasana* and *su-rabhi,* implying that garments were becoming or well-fitting.

The Vedic Indian seems often to have worn three garments—an under garment, Nivi and an over garment (*cf. Adhivasa*), which was presumably a mantle, and for which the names *Atka* and *Drapi* also seems to be used. This accords with the description of the sacrificial garments given in the Satapatha Brahmana, which comprise a *Tarpya,* perhaps a 'silken undergarment'; secondly, a garment of undyed wool, and then a mantle, while the ends of the turban, after being tied behind the neck, are brought forward and tucked away in front. The last point would hardly accord with the usual practice in ordinary life, but seems to be a special sacrificial ritual act. A similar sort of garments in the case of women appears to be alluded to in the Atharva-veda and the Satapatha Brahmana. There is nothing to show exactly what differences there were between male and female constume, nor what was exctly the nature of the clothes in either case.

It is important to note that the Vedic Indian evidently assumed that all civilized persons other than inspired Munis would wear clothing of some sort.

Also the current words were *Vasana, Vastra, Otu, Tantu,* and for the use of skin garments, *Mala.*

[Macdonell and Keith, *Vedic Index*]

VASATI : In Rig-Veda and Vajasaneyi Samhita, Taithiriya Brahamana etc. It denotes an abode, house or dwelling.

[Macdonell and Keith]

VASAVA : (1) One of Indra's name (2) Siva, out of his 1000 names. (3) Belonging to Vasu (upacara), sons of vasu.

[Sorensen]

VASAVA-DATTA : A princess of Ujjayini, who is the heroine of a popular story by Subandhu. The work has been printed by Dr. F. Hall in the *Bibliotheca Indica.* He considers it to have been written early in the seventh century.

[Dowson]

VASISHTHA : 1. 'Most wealthy.' A celebrated Vedic sage to whom many hymns are ascribed. According to Manu he was one of the seven great Rishis and of the ten Prajapatis. There was a special rivalry between him and the sage Viswamitra, who raised himself from the Kshatriya to the Brahman caste. Vasishtha was the possessor of a "cow of plenty," called Nandini, who had the power of granting him all things (*vasu*) he desired, hence his name. A law-book is attributed to him or to another of the same name. Though Vasishtha is classed among the Prajapatis who sprang from Brahma, a hymn in the Rig-Veda and the commentaries. Thereon assign him a different origin, or rather a·second birth and represent him and the sage Agastya to have spring from the Mitra and Varuna. The hymn says, "Thou, O Vasishtha, art a son of Mitra and Varuna, born a Brahman from the soul of Urvasi. All the gods placed in the vessel thee the drop which had fallen through divine contemplation." The comment on this hymn says, "When these two Adityas (Mitra and Varuna) beheld the Apsaras Urvasi at a sacrifice their seed fell from them... It fell on many places, into a jar, into water, and on the ground. The Muni Vasishtha was produced on the ground, while Agastya was born in the jar."

There is a peculiar hymn attributed to Vasishtha in the *Rig-veda* (Wilson, iv. 121), "beginning "Protector of the dwelling," which the commentators explain as having been addressed by him to a house-dog which barked as he entered the house of Varuna by night to obtain food after a three days' fast. By it the dog was appeased and put to sleep, "wherefore these verses are to be recited on similar occasions by thieves and burglars."

In the same Veda and in the Aitareya Brahmana, Vasishtha appears as the family priest of King Sudas, a position to which his rival Viswamitra aspired. This is amplified in the Maha birds they fought so furiously that the course of the universe was distrubed, and many creatures perished. Brahma at length put an end to the conflict by restoring them to their natural forms and compelling them to be reconciled.

According to the Vishnu Purana, Vasishtha had for wife Urja, one of the daughters of Daksha, and by her he had seven sons. The Bhagavata Purana gives him Arundhati for wife. The Vishnu Purana also makes him the family priest "of the house of Ikshwaku;" and he was not only contemporary with Ikshwaku himself, but with his descendants down to the sixtyfirst generation. "Vasishtha, according to all accounts (says Dr. Muir), must have been possessed of a vitality altogether superhuman," for it appears that the name Vasishtha is "used not to denote merely a person belonging to a family so called, but to represent the founder of the family himself as taking part in the transactions of many successive ages."

"It is clear that Vasishtha, although he is frequently designated in post-vedic writings as a Brahman was, according to some authorities, not really such in any proper sense of the word, as in the accounts which are given of his birth he is declard to have been either a mind-born son of Brahma, or the son of Mitra and Varuna and the Apsaras Urvasi, or to have had some other supernatural origin" (*Muir, i.* 337). Vasishtha's doscendants are called Vasishthas and Vashkalas.

[Dowson, *Hindu Mythology*]

2 : Further as Saletore narrates however, in the *Ramayana*, Vasistha's superiority has been maintained in the struggle for the Cow of Plenty (*Kamadhenu*) which Visvamitra tried to take away by force from Vasistha's hermitage. Visvamitra was discomfited and fled to the Himalayas where he was pursued by Vasistha. In the ensuing fight Visvamitra, being worsted, decided to gain spriritual parity with his rival and became a priest, though he has been only a Ksatriya till then. Finally, a reconciliation was brought about between these two rivals and Visvamitra acknowledged Vasistha's claim to all rights and privileges of a Brahmana sage and paid him all the homage due to him.

It is said this rivalry between these two sages was continued in the *Mahabharata* and the *Puranas*. In the legend of Kalmasapada, the son of Sudas called. Saudasa, instead of selecting Visvamitra, chose as his family priest (*purohita*) Vasistha. Visvamitra. being offended, had directed the demon Kinkara to possess Kalmasapada who, on becoming a demon, destroyed not only Vasistha's first son Sakti (Saktri) but also his remaining ninety-nine sons. Vasistha was so crest-fallen at this calamity that he tried to commit suicide by drowning himself first, by tying his own hands and feet and hurling himself down a cliff into a river flowing below. But, as he was destined to live, that river unloosened his knots (*vipasa*) and flung him on to one of its banks. Hence that river came to be known as Vipasa (Beas). He tried to die a second time by jumping into another river full of crocodiles (*makara*) but as its waters rushed to his rescue in a myriad directions, it came to be known as Satadru (modern Sutlaj). Finding that he could not even die, he went back to his hermitage where be found Kalmasapada, as a demon, about to devour him. But discovering that the twelve years of his curse as a demon had just then been over, thus Vasistha exercised him and changed him into his real self and was saved from imminent death. Then discovering that his daughter was pregnant Vasistha decided not to make any further attempt on his own life and, on the other hand, advised Kalmasapada to return to his kingdom.

No doubt, he was a great teacher. He taught many disciples the *Vedas* and the *Vedangas*. Bhisma was one of his great disciples. As one of the great sages (*maharsis*) Vasistha was present during the birth of Arjuna. Having been the *purohita* to Samvarana, he succeeded in requesting Surya to grant Tapati in marriage to Samvarana. Kalmasapada, on returning to his country, found that he could not beget a son on account of a curse and he therefore appealed to Vasistha to beget on his queen an offspring and so was Asmaka born. (s.v.). On account of this action Arundhati, Vasistha's incorruptible wife became jealous of Madayanti.

His inveterate enmity with Visvamitra has been ascribed to certain differences in regard to some principles of asceticism. Vasistha's hermitage was on the banks of the Sarasvati at Sthanutirtha and on the opposite bank stood that of Visvamitra. Not a day passed without a bitter exchange of invectives between these two sages in respect of their austerities. One day, Visvamitra, losing all patience, decided to destroy Vasistha and so he directed Sarasvati to bring his rival to his hermitage so that he might slay him. Vasistha, fearing that Visvamitra might curse Sarasvati allowed her to take him to Visvamitra's hermitage although she had not been very willing to do his bidding and on bringing him she informed Visvamitra of Vasistha's arrival. Then Visvamitra began to search for a weapon to dispose of his rival and Sarasvati, finding this an opportune moment, whisked Vasistha back to his own hermitage and this enraged Visvamitra so much that he cursed her to be transformed into blood for demons to imbibe. The deities then took pity on Sarasvati and after a severe penance, appealed with the Gandharvas and Apsarases to Mahadeva who, being pleased with their devotion, finally purified her.

So also the *Mahabharata* throws further light on Vasistha's activities. He was among those sages, who had attained purity on account of his virtues and had acompanied Yudhisthira on his grand pilgrimage (*tirthayatra*). He obtained peace at Ujjanka, probably implying that he passed away there but, before his passing away, accomplished many things. He performed a sacrifice for Kuru at Kuruksetra, was present when Bhisma lay dying on his bed of arrows on the Kuruksetra battle field and also officiated as the *purohita* of Mucukund, was Bhisma's preceptor, the seventh of Brahma's seven sons and celebrated as one of the promulgators of the original *gotras.* He is claimed to have restored Indra to his senses by reciting the *Rathakantara Saman*, obtained his sacred knowledge from Hiranyagarbha, which he transmitted to Narada, advised Sudas, whose *purohita* he was, in regard to the procedure of presenting cattle, and destroyed the Khalins. He caused the Ganga, who had left for Kailasa, to fill a lake which became the origin of the river Sarayu. He was the foremost among the Ksatriyas, also known as one of the twenty-one Prajapatis, one of the seven sages called Citrasikhandins, one of the eight *Prakrtis* (s.v.) and one of the seven spiritual sons of Brahma.

Some further mythical details about Vasistha's life are found in Puranas. The *Visnu Purana* refers to his dealing with a king named Nimi who, when, about to commence a sacrifice, invited Vasistha to officiate as his priest (*hotr*) during its execution for a thousand years. Vasistha excused himself for the first half of that period, as he was engaged in a similar function with Indra, but Nimi, not in the least perturbed proceeded with his work after engaging Gautama (s.v.) Vasistha, after the lapse of five hundred years, when he went to Nimi, the Iksvaku ruler, was shocked to see Gautama busy with the sacrifice and holding Nimi responsible for this arrangement, cursed him to cease existing in a human shape and Nimi counter-cursed Vasistha and immediately these mutual imprecations became effective. Forthwith Vasistha was born as the offspring of Urvasi and this birth is alluded to in the *Rg Veda* wherein he is called a son of Varuna and Mitra, born as a Brahmana from Urvasi's soul, adding how all the gods had placed him in a vessel. The *Visnu Purana* further adds that Vasistha had another wife named Urja, one of Daksa's daughters, who bore him seven sons. But in the *Bhagavata Purana* the name of his earlier noted wife Arundhati is repeated but he is endowed with an extraordinarily long lease of life. He is first made contemporaneous with the founder of the Isvakus, who made him his family priest (*purohita*) which he continued to be for sixty-one generations. These figures remind one of similar calculations in Buddhist legends. In *Markandeya Purana* he is made the *purohita* of king Hariscandra and another example of his rivalry with Visvamitra is cited. Vasistha and Visvamitra, in a wrangle, cursed each other to become birds and in those shapes fought such a terrible battle that the whole universe was seriously disturbed, causing an enormous loss of life, and Brahma in the interest of peace and creation, restored these fighters to their original forms and effected a reconciliation.

In later inscriptions Vasistha was also rememberd. In the Bamanaghati grant of Ranabhanja, dated *samvat* 288 of an unknown era (*circa* 10th century A.D.) is recorded how the progenitor of these Bhanjas, Virabhadra, had been protected by the sage Vasistha. (E.I. XVII, pp. 289, 300).

There is a ghat (*ghatta*) named after the sage Vasistha. A grant of the Gahadavala king Vijayacandra of Varanasi, dated A.D. 1169, relates how he, after bathing at the Vasistha *ghatta* in that year, made certain grants. (*I.A.*, XV, pp. 7-13; *I.A.*, XV, p. 8).

Vasistha has been commemorated well in Indian sculpture. In the Rama incarnation, Rama is depicted as explaining philosophy to crowds of sages gathered round him while he was seated in an aerial car, Puspaka, in his *virasana* pose. Along with him were his wife Sita and his brothers Bharata, Laksmana and Satrughna. Such a picture in indicated in the *Silpasamgraha* and this concept has been traced to the *Vasistha-Ramayana* in which also Rama Dasarathi is shown as explaining to his family priest some complicated problems of philosophy. Vasistha has been pictured in imagery though on an comparatively small scale. In the case of the image of Daksinamuriti, along with other sages like Narada, Jamadagni and Bhrgu the saintly Vasistha also sits with them at Daksinamurti's feet, on his right hand side. Like the famous Seven Sages (*Sapta Rsis*) Vasistha also is occasionally represented with a group of his own disciples. (R.N. Saletore)

[*Rig. Veda; Atharva Veda: Ramayana; Mahabharata; Aitareya Brahmana; Visnu, Markandeya, Bhagavata, Puranas; Silpasangraha; Vasistha Ramayana;* Macdonell and Keith, *Vedic Index;* Sorensen, *Index;* Saletore, *R.N., Encyclopedia*]

VASISTHA : There is much in Vedic literature on him, which is more authentic. This is the name of one of the most prominent priestly figures of Vedic tradition. The seventh Mandala of the Rig-Veda is ascribed to him; this ascription is borne out by the fact that the Vasisthas and Vasistha are frequently mentioned in that Mandala, besides being sometimes referred to elsewhere. That by the name Vasistha a definite individual is always meant is most improbable, as Oldenberg shows; Vasistha must normally mean simply 'a Vasistha.' But it is not necessary to deny that a real Vasistha existed, for one hymn seems to show clear traces of his authorship, and of his assistance to Sudas against the ten kings.

The most important feature of Vasistha's life was apparently his hostility to *Visvamitra*. The latter was certainly at one time the *Purohita* (domestic priest') of Sudas, but he seems to have been deposed from that post, to have joined Sudas' enemies, and to have taken part in the onslaught of the kings against him, for the hymn of Sudas' triumph has clear references to the ruin Visvamitra brough on his allies. Oldenberg, however; holds that the strife of Visvamitra and Vasistha is not to be found in the Rig-Veda. On the other hand, Geldner is hardly right in finding in the Rig-Veda a compressed account indicating the rivalry of *Sakti*, Vasistha's son, with Visvamitra, the acquisition by Visvamitra of special skill in speech, and the revenge of Visvamitra, who secured the death of Sakti by Sudas' servants, an account which is more fully related by Sadgurusisya, which appeared in the Satyayanaka, and to which reference seems to be made in the brief notices of the Taittiriya Samhita and the Pancavimsa Brahamana regarding Vasistha's sons having been slain, and his overscoming the Saudasas. But it is important to note that no mention is made in these athorities of Sudas hmself being actually opposed to Vasistha, while in the Aitareya Brahmana Vasistha appears as the Purohita and consecrator of Sudas-Paijavana. Yaska recognizes Visvamitra as the Purohita of Sudas; this accords with what seems to have been the fact that Visvamitra originally held the post. Probably, however, with the disappearance of Sudas, Visvamitra recovered his position, whereupon Vasistha in revenge for the murder of his sons secured in some way unspecified the defeat of the Saudasas.

At any rate it is hardly necessary to suppose that the enmity of the Saudasas and Vasisthas was permanent. There is evidence that the Bharatas had the Vasisthas as Purohitas, while other versions regard them as Purohitas for people (*prajah*) generally. It seems that the Vasisthas were pioneers in adopting the rule that Purohitas should act as Brahman priest at the sacrifice : the Satapatha Brahmana states that the Vasisthas were once the only priests to act as Brahmans, but that later any priest could serve as such. A rivarly with Jamadgni and Visvamitra is reported in the Taittiriya Samhita. Parasara and Satayatu are associated with Vasistha in the Rig-Veda, being apparently, as Geldner thinks, the grandson and a son of Vasistha. According to Pischel, in another hymn, Vasistha appears as attampting to steal the goods of his father Varuna; Geldner also shows that the Rig-Veda contains a clear reference to Vasistha's being a son of Varuna and the nymph Urvasi. Perhaps this explains the fact that the Vasisthas are called the *Trtsus* in one passage of the Rig-Veda; for being of miraculous parentage, Vasistha would need adoption into a Gotra, that of the princes whom he served, and to whom Agastya seems to have introduced him.

There are numerous other references to Vasistha as a Rsi in Vedic literature, in the Sutras, and in the Epic, where he and Visvamitra fight out their rivalry.

[Macdonell and Keith, *Vedic Index*]

VASISHTHA : (1) Son of Vasistha.

(2) Name of a Tirtha.

(3) Name of a fire.

(4) Descendents of Rishi Vasistha.

[Mahabharata]

VASISHTHA (M) : ("The episode relating to Vasishtha") *Arjuna* wished to hear about *Vasishtha*. The *Gandharava* said : *Vasishtha* is *Brahman's* spiritual son and *Arundhati's* husband; *Kama* and *Krodha*, who cannot be vanquished even by the immortals, used to shampoo his feet. Though his wrath was excited by *Vicvamitra's* offence, he did not yet exterminate the *Kucikas*. Afflicted at the loss of his sons, he did not do any dreadful deed for the desrtruction of *Vicvamitra*. He did not transgress *Kritanta* (Death) in order to bring back his lost children from the abode of *Yama*. It was by obtaining him that the *Ikshvakus* acquired this earth, and with him as their *purohita*, they performed many great sacrifices. "Therefore acquire a fit *purohita*" (I, **174**). *Arjuna* wished to hear of the hostility between *Vicvamitra* and *Vasishtha*. The *Gandharva* said : This old (*purana*) story of *Vasishtha* they tell in all worlds. In *Kanyakubja* king *Gadhi* son of *Kucika*, had a son *Vicramitra*, who, with his ministers, used to go a hunting. Once he arrived at the hermitage of *Vasishtha*, who offered him *arghya*, etc. from his cow *Nandini*, who yielded everything desired; *Vicvamitra* asked *Vasishtha* to give him *Nandini* for an *arbuda* of kine or his kingdom, but in vain. Then he wanted to take the cow by force. She repaired to *Vasishtha*, who at first did nothing, saying, *"I am a forgiving brahman"*; but at last he said : *"It do not abandon you! Stay if you can!"* Hearing this word, the cow attacked *Vicvamitra's* troops; from her tail she began to rain showers of burning coals; from her tail she brought forth *Pahlavas*, from her udders *Dravidas* and *Cakas*, from her womb (*yonidecat*) Yavanas, from her dung Sabaras from her urine kancis, and from her sides *Sarabhas* and from the froth of her mouth *Paundras, Kiratas, Yavanas, Simhalas, Barbaras, Vacas, Civukas, Pulindas, Cinas, Hunas, Keralas,* and other *Mlecchas*, who attacked *Vicvamitra's* soldiers. *Vicvamitra's* troops fled, but none was deprived of life. *Vicvamitra* then, disgusted with *kshatriya* prowess (*"brahman* prowess is true prowess"), set his mind on asceticism, and finally became competant to drink *soma* with Indra. *Vasishtha* patiently bore his foes and resolved rather to sacrifice his own life than exterminate the Kaucikas. He threw himself down from the mountain of Meru, entered a huge fire in the forest, and tied a strong weight to his neck and threw himself into the sea, at all in vain, and, in distress of heart, he returned to his hermitage (1, 176). Beholding it bereft of his children, he did sit it again and tied himself strongly with cords and flung *into a mighty river but the stream cut these cords and cast the rshi* ashore, whence that river was called *Vipaca*. Once more he threw himself into a river flowing from Himvat (*Haimavati*), but the river immediately fled in 100 different directions, and has since been known by the name Satadric ("satadha vidruta", v. 6753). He now again went towards his hermitage, and was on the way addressed by Adrsyanti, the wife of *Saktri*, who had for twelve years borne his child in her womb. Hearing that child in the womb reciting the *Vedas* with the six *Angas*, *Vasishtha* refrained from self-destruction and, accompanied by *Adrsyanti*, returned to his hermitage. One day he saw *Kalmashapada*, who would devour him; *Adrsyanti* was terrfied, but *Vasishtha* restrained him by uttering *"hum"*, and, sprinkling him with water sanctified by *mantras*, and freed him from his curse that had lasted twelve years. *Kalmashapada* promised never more to insult *brahmans*, and prevailed upon

Vasishtha that he accompanied him to his capital *Ayodhya* and begat a son for him on the queen. Then he went back to his hermitag. After twelve years the queen tore open her womb by a stone, and then was born the rajarshi Asmaka, who founded the city of *Paudanya* (I, 177)

[Sorensen, *Mahabharata*]

VASISHTHAPAVAHA : ("The carrying away of Vashishtha") name of a tirtha. A great enmity arose between Vasistha and Visvamitra. The hermitage of *Vasishtha* was in *Sthanutirtha,* on the bank of the *Sarasvati;* on the opposite bank was the hermitage of *Vicvamitra*. There (i.e. in Sthanutirtha) Sthanu had practised penances, and having performed a sacrifice and worshipeped the Sarasvati he had established that tirtha, and there the gods in days of yore installed *Skanda*. In that tirtha on the *Sarasvati,* the rshi Vicvamitra, by his penances, disturbed Vasishtha. *Vicvamitra* ordered the Sarasvati, notwithstanding her trembling, to bring *Vasishtha* into his presence, that he might slay him. *Vasishtha (who* praised the Sarasvati (*q*) away and informed *Kaucika* i.e. *Vicvamitra*) about his arrival; but while *Vicvamitra* was looking for a weapon she quickly bore *Vasishtha* back to the eastern bank. *Vicvamitra* cursed her, saying that her current should be changed into blood, which is acceptable only to the *Rakshasas*. For a whole year she then flowed bearing blood mixed with water. The gods, the *Gandharvas*, and the *Apsarases* grieved. For this reason the tirtha came to be called Vasishthapavaha. *Sarasvati,* however, once more got back her own proper condition (IX, **42**), when some *munis* on a *tirthayatra* to the *Sarasvati,* having bathed in all her tirthas came to here and saw the water mixed with blood, and that innumerable *Rakshasas* were drinking it. Having learnt the cause, they worshipped *Mahadeva* with penances and purified the *Sarasvati*. The Rakshasas, who were *Brahma-Rakshsas* (so those among *vaicyas, sudras,* and *kshatriyas,* who hate and injure the brahmans, became *Rakshasas*), afflicted with hunger, sought the protection of the *munis*, who, having ordained what should be the food of the *Rukshasas* But gods purified it with the help of Siva. *Indra* (*s*) bathed there and became purified of a grievous sin (i.e. *brahmahatya*) : IX, **42**, 2398.

[Sorensen, *Mahabharata*]

VASISHTHOPAKHYANA : ("The episode relating to Vasishtha"). *Arjuna* asked"Why did Kalamashapada command his queen to go to Vasishtha. And was this an act of sin on the part of *Vasishtha?"* The *Gandharva* said : Under the influence of the curse, *Kalmashapada,* in anger, went out of his capital, accompanied by his wife. In the solitary part of the woods he saw a *brahman* and his wife (*Angirasi*, v. 6908) embracing each other. The couple ran away, but *Kalmashapada* forcibly seized the *brahman.* The *brahmani* asked him to liberate her husband, but he cruelly devoured him. The tears that the woman shed blazed up like fire and consumed everything in that place. The *brahmani* cursed the *rajarshi*, saying that he should meet with instant death when cohabiting with his wife, and that his wife should have a son from *Vasishtha*, whose children he had devoured, and that child should be the propagator of his race. Then she entered the fire. *Vasishtha,* by his ascetic power, immediately knew all about it. And long after this, when the *rajarshi* became freed from his curse, he approached his wife *Madayanti*, not remembering the curse of the *brahmani*. Hearing, however, the words of his wife, he recollected the curse, and, therefore, he appointed *Vasishtha* to beget a son on his queen (I, **182**).

[Sorensen, *Mahabharata Index*]

VASOR-DHARA : (1) Name of a tirtha. (2) The river Mandakini. (3) The name of a certain libation *of* ghee.

[Dowson]

VASSAKARA : A minister of Ajatasatru. According to Buddhist chronicles he was first entrusted with the fortifications of Patalagrama, together with Sunidha (Vinaya Pitaka i, 228, Udana, viii, 68) and later with the sowing of the seeds of dissension among the Vajjis—apparently the Vrijika of Kautilya. (*Artha*, Bk. XI, Ch. I, p. 407, text, p. 378) In order to achieve this objective Ajatasatru first advanced as a cause for provocation an alleged favouritism in the Vajji assembly (*sabha*) and, under this plea, he directed Vassakara to sow the element of division among the Vajjis through diplomacy (*upalapana*) and disunion (*methubheda*) (*Sumangala Vilasini*, ii 522ff.). This was precisely what Kautilya had advocted—to plant what he called the seeds of dissension through disaffection (*bheda*) and punishment (*danda*). (Kautilya, *Artha*., Bk. IX. ch. VI, p. 383, text, p. 356). So Vassakara proceeded to the Vajjis in disguise and they, without any suspicion, employed him as a tutor to the children of some of their chiefs. Secretly he incited the children to fight against one another and these differences spread to their parents and in three years time the entire Vajji country became so disunited, that, when the drum was sounded for the members of the assembly (*sabha*) to attend a meeting, none responded. On achieving this master-stroke of divide and rule policy, Vassakara quietly informed his master about the situation, which he though was ripe enough for him to invade the Vajjis and they feli almost without a blow. (R.N. Saletore)

[*Vinaya Pitaka; Udana; Digha Nikaya*; iii, *Majjhima Nikaya*; Kautilya, *Arthasastra;* Malalasekera, *Dictionary*, II. Saletore, *Encyclopedia*]

VASTRAPA : People of *Mahabharata* period. Brought tribute to Yudhisthira.

VASTU : A river in Jambukhand.

[Sorensen]

VASU : Surnamed Uparicare, king of the Cedis. Instructed by Indra king Vasu won the kingdom of the *Cedis*. Some time after he dwelled in a hermitage practising austerities, from which the gods, headed by *Indra*, prevailed upon him to refrain. Indra gave him a crystal *vimana* (chariot) capable of carrying him through the air like a god, and a triumphal (*vaijayanti*) garland named *Indramala*, and a bamboo pole to protect the peaceful. After a year the king planted this pole in the ground in order to worship *Indra* (from that time all kings plant a bamboo pole, and the next day they cover it with golden clothes, etc.). *Indra* came there in the form of a swan to accept the worship, and blessed the men and kings who would observe this festivity : I, **63**, 2335 (*Paurava-nandanah*), From the country of the *Cedis* Vasu ruled the whole world. He installed his five sons as governors of various provinces : *Brhadratha* (in the country of the *Magadhas*), *Pratyagra, Kusamba* or *Manisahana, Mavella*, and *Yadu;* they founded kingdoms and towns, named after themselves, and created separate dynasties which lasted for long ages. Seated in his crystal chariot and coursing through the sky *Vasu* was adored by *Gandharvas* and *Apsarases*, and was called *Uparicara*. Near his capital flowed the river *Suktimati*, from love of this river the mountain Kolahala once barred its course. *Vasu kicked the mountain with his foot and gave him two children. Then*

Vasu made the male child the commander of his armies, and made the daughter *Girika* his wife. Once the seed of Vasu fell into the Yamuna, and was swallowed by Adrika (an Apsaras transformed into a fish), who, in consequence, bore Matsya and Satyavati. (The chariot which *Vasu.* got from Indra passed over to Brhadratha, and from him to Jarasandha). Vasu was devoted to Narayana and a pupil of Brhaspati; his horse sacrifice; Vasu was cursed by some brahmans on account of a wrong explanation, and sank below the earth, where he got the libation named *vasor-dhara* for his sustenance; at last he, by the grace of Narayana, attained to Brahmaloka). *Cedipatih,* questioned by the rshis about the eating of meat he gave a wrong answer and therefore fell down from heaven to earth and thence below the earth, he was among those who did not eat meat during the month of Karttika. Vasu was questioned by the rshis about sacrifices, he answered wrongly, and therefore sank down to Rasatala.

[Sorensen, *Mahabharata Index*]

VASU : A prince, brother of Dushyanta.

VASU : A brahman, father of Paila.

VASU : Son of Jamadagni.

[Saletore]

VASU : A rshi, among the seven *dharanidharas*.

VASU : Civa (1000 names).—Do. = Vishnu (1000 names).

VASU : Mostly pl. (°*avah*), a class of gods. (issued from the primordial egg).

[Sorensen]

VASU : 1. The Vasus are a class of deities, eight in number, chiefly known as attendants upon Indra. They seem to have been in Vedic times personifications of natural phenomena. They are Apa (water), Dhruva (pole-star), Soma (moon), Dhara (earth), Anila (wind), Anala (fire), Prabhasa (dawn), and Pratyusha (light). According to the *Ramayana* they were children of Aditi.

[Dowson]

2. The original Vasu had been cursed by Apava (Vasistha) and he had made a pact with the river Ganga that, when she bore these eight Vasus to king Santanu, she would fling them all into her water excepting the eighth and she kept this promise. The Vasus in their turn were cursed by Vasistha, who discovered that one among them had violated his sacred cow, Kamadhenu, (s.v.) to be reborn excepting Devavrata (Bhisma).

The Vasus, who are represented in the *Ramayana*, as the sons of Aditi, are depicted in the *Mahabharata* as having been present at the birth of Arjuna, at the *svayamvara* of. Draupadi and were among the deties who fought with Krsna and Arjuna.

Their images are referred to in the *Agamas,* the *Puranas* and other works. This implies that they were worshipped.

[*Ramayana; Mahabharata; Visnu, Bhagavata, Puranas; Agamas*, Sorensen, *Index;* Macdonell and Keith, *Vedic Index;* Dowson, J., *A Classical Dictionary;* Saletore, *Encyclopedia*]

VASUBANDHU : A Buddhist scholar of note. He is claimed to have been born at Gandhara (Peshawar) where Hiuen Tsang, in the 7th century, saw a tablet commemorating his death. This may be therefore taken as the lower limit of his life, implying that he must have been dead by the 7th century. He has been ascribed to A.D. 280-360 (Bhattacharya, B., *The Indian Buddhist Iconography,* p. 12), but this date is not acceptable. He has also been assigned to A.D. 480 and it has been maintained that his brother was Asanga, a great Tantric scholar, who along with Asvaghosa, Nagarjuna, Sumedhas and others, was defied. Vasubandhu was at first a Vaibhasika philosopher of the Sarvastivada sect but later he seems to have been converted to the Yogacara (s.v.) school of the Mahayana sect by his elder brother Asanga. Owing to his Vaibhasika associations, he became a friend of Manoratha, an authority on that *Sastra* and he lived in *circa* A.D. 500. He was a contemporary of another Vaibhasika scholar, Sangbhadra (*c.* A.D. 489) and hence Vasubandhu's date may be fixed in the first half of the 5th century A.D. Vasubandhu was a disciple of Buddhamitra and in the former's life written by Paramartha, it is recorded that Vasubandhu's patron was Baladitya, a son of Candra Gupta (*J.R.A.S.* 1905, p. 44; *A.S.I.R.*, 1903-4 p. 107). That was one of the titles of Govinda Gupta, a son of Candra Gupta *Vikramaditya* and that he had actually ruled at least for two years is beyond dispute, viz., A.D. 413-14, as can be seen from the Mandasor stone inscription dated Malava *samvat* 524, which clearly states that he was a powerful king, who had exercised suzerainty over a large number of feudatories. (cf. Jagannath, *A New Gupta Emperor, Govinda Gupta, Bharata Kaumudi*, II, pp. 1086-87). Vasubandhu was a great scholar and writer. Among his works, the *Tarkasastra* has been hailed as "perhaps the first regular Buddhist work on Logic." Not many of his numerous works have survived and three of them in Chinese have been known as *Ronki*, *Ronshiki* and *Ronshin*. His brother Asanga in believed by the Buddhists to have visited Maitreya in the Tusita heaven where he was initiated by Maitreya into the mysteries of the *Tantra*. (R. N. Saletore)

[Hiuen Tsang, *Record*, I, pp. 98, 105, 172, 193, 225, 236; Vidyabhusana, S.C., *Medieval Logic, Indian Logic;* Saletore, R.N., *Life in the Gupta Age.* Saletore, *E.I.C.*]

VASUDEVA-MAHABHARATA (Vasudeva Krishna and Mahabharata War) : According to Alberuni "the life of the world depends upon sowing and procreating. Both processes increase in the course of time, and this increase is unlimited, whilst the world is limited.

When a class of plants or animals does not increase any more in its structure, and its peculiar kind is established as a species of its own, when each individual of it does not simply come into existence once and perish, but besides procreates a being like itself or several together, and not only one but several times, then this will as a single species of plants or animals occupy the earth and spread itself and its kind over as much territory as it can find.

The agriculturist selects his corn, letting grow as much as he requires, and tearing out the remainder. The forester leaves those branches which he perceives to be excellent, whilst he cuts away all others. The bees kill those of their kind who only eat, but do not work in their beehive.

Nature proceeds in a similar way; however, it does not distinguish, for its action is under all circumstances one and the same. It allows the leaves and fruit of the trees to perish, thus preventing them from realising that result which they are intended to produce in the economy of nature. It removes them so as to make room for others.

It thus the earth is ruined, or is near to be ruined, by having too many inhabitants, its ruler—for it has a ruler, and his all-embracing care is apparent in every single particle of it—sends it a messenger for the purpose of reducing the too great number and of cutting away all that is evil." Alberuni.

Further he writes : "A messenger of this kind is, according to the belief of the Hindus, Vasudeva, who was sent the last time in human shape, being called Vasudeva. It was a time when the giants where numerous on earth and the earth was full of their oppression; it tottered, being hardly able to bear the whole number of them, and it trembled from the vehemence of their treading. Then there was born a child in the city of Mathura to Vasudeva by the sister of Kamsa, at that time ruler of the town. They were a (Yadava?) family, cattle-owners, low Sudra people. Kamsa had learned, by a voice which he heard at the wedding of his sister, that he would perish at the hands of her child; therefore he appointed people who were to bring him every child of hers as soon as she gave birth to it, and he killed all her children, both male and female. Finally, she gave birth to Balabhadra, and Yasoda, the wife of the herdsman Nanda, took the child to herself, and managed to keep it concealed from the spies of Kamsa. Thereupon she became pregnant and eighth time, and gave birth to *Vasudeva* in a rainy night of the eighth day of the black half of the month Bhadrapada, whilst the moon was ascending in the station Rohini. As the guards had fallen into deep sleep and neglected the watch, the father stole the child and brought it to *Nandakula, i.e.* the stable of the cows of Nanda, the husband of Yasoda, near Mathura, but separated from this place by the river Yamuna. Vasudeva exchanged the child for a daughter of Nanda, which happened to the born at the moment when Vasudeva arrived with the boy. He brought this female child to the guards instead of his son. Kamsa, the ruler, wanted to kill the child, but she flew up into the air and disappeared. (Giving warning to Kamsa)

Vasudeva grew up under the care of his foster mother Yasoda without her knowing that he had been exchanged for her daughter, but Kamsa got some inkling of the matter. Now he tried to get the child into his power by cunning plans, but all of them turned out against him. Lastly, Kamsa demanded from his parents that they should send him (Vasudeva) to wrestle in his (Kamsa's) presence. Now Vasudeva began to behave overbearingly towards everybody. On the road he had already roused the wrath of his aunt by hurting a serpent which had been appointed to watch over the lotus flowers around for he had drawn a cord through its nostrils like a bridle. Further, he had killed his fuller, because the latter had refused to lend him clothes for the wrestling. He has robbed the girl who accompanied him of the sandalwood with which she was ordered to anoiont the wrestlers. Lastly, he had killed the rutting elephant which was provided for the purpose of killing him before the door of Kamsa. All this heightened the wrath of Kamsa to such a degree, that his bile burst, and he died on the spot. Then Vasudeva, his sister's son, ruled in his stead.

Vasudeva has a special name in each month. His followers begin the months with Margasirsha, and each month they begin with the eleventh day, because on this day Vasudeva appeared.

The following table contains the names of Vasudeva in the months :—

The Months	**The Names of Vasudeva**
Margasirsha	Kesava
Pausha	Narayana
Magha	Madhava
Phalguna	Govinda
Caitra	Vishnu
Vaisakha	Madhusudana

Jyaishtha	Trivikrama
Ashadha	Vamana
Sravana	Sridhara
Bhadrapada	Hrishikesa
Asvayuja	Padmanabhi
Karttika	Damodara

Now the brother-in-law of the deceased Kamsa became angry, went rapidly to Mathura, took possession of the realm of Vasudeva, and banished him to the ocean. Then there appeared near the coast a golden castle called Dwarka and Vasudeva made it his residence.

The children of Kaurava (i.e. Dhritarashtra) had the charge of their cousins (the children of Pandu). Dhritarashtra, received them and played dice with them, the last stake being their whole property. They lost more and more, until he laid upon them the obligation or expatriation for more than ten years, and of concealment in the remotest part of the country, where nobody knew them. If they did not keep this engagement they would be bound to return into banishment for a like number of years. This engagement was carried out, but finally came the time of their coming forward for battle. Now each party began to assemble their whole number and to sue for allies, till at last nearly innumerable hosts had gathered in the plain of Taneshar (Kurukshetra). There were eighteen *akshauhini*. Each party Tried to gain Vasudeva as ally, whereupon he offered either himself or his brother Balabhadra together with an army. But the children of Pandu preferred him. They were five men—Yudhishthira, their leader, Arjuna, the bravest of them, Sahadeva, Bhimasena, and Nakula. They had seven *akshauhiti*, whilst their enemies were much stronger. But for the cunning devices of Vasudeva and his teaching them whereby they might gain victory, they would have been in a less favourable situation than their enemies. But now they conquered; all those hosts were destroyed, and none remained except the five brothers. Thereafter Vasudeva returned to his residence and died, together with his family, who were called Yadava. Also the five brothers died before the year had reached its end, at the end of those wars.

Vasudeva had concerted with Arjuna the arrangement that they would consider the quivering of the left arm or left eye as a mysterious intimation that there was something happening to him. At that time there lived a pious Rishi called Durvasas. Now the brother and relations of Vasudeva were a rather malicious, inconsiderate set of people. One of them hid under his coat a new frying-pan, went to the anchorite, and asked him what would be the result of his pregnancy, jeering at the pious man. The latter said, "In the belly there is something which will be the cause of their death and that of they whole clan." When Vasudeva heard this he became sorry, because he knew that these words would be fulfilled. He gave orders that the pan should be filed away and be thrown into the water. This was done. There was only a small part of it left, which the artisan who had done the filing considered and insignificant. Therefore he threw it, as it was, into the water. A fish devoured it; the fish was caught, and the fisherman found it in its belly. He thought it would be a good tip for his arrow.

When the predestined time came, Vasudeva rested on the coast under the shadow of a tree, one of his feet being crossed over the other; the fisherman took him for a gazelle, shot at him, and hit his right foot. This wound became the cause of the death of Vasudeva. At the same time the left side of Arjuna began to quiver, and then his arm. Now his brother Sahadeva gave orders that he should never any more embrace anybody, that he might not be bereft of his strength (?). Arjuna went to Vasudeva, but could not embrace him on account of the state in which he was. Vasudeva ordered his bow to be brought, and handed it over to Arjuna, who tried his strength at it. Vasudeva ordered him to burn him body and the bodies of him relations when they had died, and to bring away his wives from the castle, and then he died.

Out of the filings or bits of iron which had fallen oft when the pan was filed a *bardi* bush had grown. To this there came the Yadavas, who tied together some bundles of its twigs to sit upon. Whilst they were drinking there arose a quarrel between them; they beat each other with the *bardi* bundles, and killed each other. All this happened near the mouth of the river Sarsvati, where it flows into the sea, near the situation of Somanath.

Arjuna had done all he had been ordered by Vasudeva. When he brought away the women, they were suddenly attacked by robbers. When, now, Arjuna was no longer able to bend his bow, he felt that his strength was going. He whirled the bow in a circle above his head, and all who stood under the bow were saved, while the others were seized by the robbers. Now Arjuna and his brothers saw that life was no more of any use to them, therefore they emigrated to the north and entered the mountains, the snow of which never metals. The cold killed them one after the other, till at last only Yudhishthira remained. He obtained the distinction of being admitted to paradise, but before that he was to pass through hell in consequence of the sole lie which he had spoken in his life, at the request of his brothers and of Vasudeva. These were the words which had spoken within hearing of the Brahman Drona : "Asvatthaman the elephant, has died." He had made a pause between *Asvatthaman* and *the elephant*, by which he had Drona to believe that he meant *his son*. Yudhishthira spoke to the angles : "If this must be, may my intercession be accepted on behalf of the poole in hell; may they be freed from it." After this desire of his had been granted, he went into paradise."

[*Alberuni's India*, pp. 400-405, vol. I]

Vasu-Deva : Son of Sura, of the Yadava branch of the Lunar race. He was father of Krishna, and Kunti, the mother of the Pandava princes, was his sister. He married seven daughters of Ahuka, and the youngest of them, Devaki, was the mother of Krishna. After the death of Krishna and Balarama he also died, and four of his wives burnt themeselves with his corpse. So says the *Maha-bharata*, but according to the *Vishnu Purana* he and Devaki and Rohini burnt themselves at Dwaraka. He received the additional name of Anaka-dundubhi, because the gods, conscious that he was to be the putative father of the divine Krishna, sounded the drums of heaven at his birth. He was also called Bhu-kasyapa and Dundu, 'drum.'

[Dowson]

Vasu-Deva : A name of Krishna, derived from that of his father, Vasu-deva; but as that is incompatible with his claims to divinity, the *Maha-bharata* explains that he is so called "from his dwelling (*vasanat*) in all beings, from his issuing as a Vasu from a divine womb." The name was assumed by an imposter named Paundraka, who was killed by Krishna.

[Dowson]

VASUDEVA : In *Mahabharata* he is called Satvata, where he is deified being called eternal god, mysterious, beneficent and loving, as well as who should be known as Vasudeva and Brahmanas Ksatriyas and Sudras should worship him with their devoted actions (*Bhisma Parva*, ch. 66). According to *Panini* (IV, i, 114), as Saletore writes, Vasudeva was the son of elder Vasudeva and was worshipped as the Supreme Being in the *Niddesa* (4th century B.C.) Vasudeva is mentioned as one of the devotees, along with Baladeva, Punnabhadda, Manibhadda and others. The etymological meaning of the word Vasudeva has been understood to stand for one who covers the entire world and as the resting place (*adhivasa*) of all creatures. (*Mahabharata*, *Narayaniya* sect. ch. 339). In the *Bhagavad Gita*, Vasudeva is interpreted 'to be all' (VII. 19). In the Bhisma Parva, Vasudeva is addressed as the Supreme Being by Brahma Deva (*Purusa Paramesvara*). In the *Bhisma Parva* it is explained how Vasudeva, first created himself as god Samkarsana, then procreated his son Pradyumna, from whom was born Aniruddha, who was Visnu himself and he became the father of Brahmandeva. (*Bhisma Parva*, ch. 65). Vasudeva belonged to the Vrsni race, the Karsagana *gotra*. (*Mahabharata*, *Adi Parva*, 218, 12). The tradition about Vasudeva Krsna from the *Rg. Veda* down to the period of the *Chandogya Upanisad*, that he was the son of Devaki that he was the pupil of one Angirasa, that he had belonged to the Karsayana *gotra*, implying a group of Krsnas whose originator was Krsna, is claimed to have given rise to the identification of the sage Krsna with Vasudeva when the latter was raised to supreme Godhead. (Bhandarkar, R.G., *Vaisnavism, Saivism, etc.* p. 11). The worship of Vasudeva, whose family members, as noted earlier, were Samkarsana, Pradyumna and Aniruddha appears to have commenced by the time of Panini (6th century B.C.) (Belvelkar, S.K., *System of Sanskrit Grammar*, pp. 15-19; Jayaswal, K.P., XLVII, p. 138; Bhandarkar, R.G., *Early History of the Deccan*) when there were festive groups in the shrines of Rama (Balarama), and Kesava (Krsna-Vasudeva), where musical instruments were sounded. (Panini, *Asta.* II, 2, 34). His reference to Janardhana, as the fourth of this group, (*ibid.*, VI, 3, 6), has been interpreted to allude to the four *Vyuhas* (s.v.), Vasudeva, Samkarsana, Pradyumna and Anirudha. (Bhandarkar, R.G. *op. cit.*, p.13). That the worship of Vasudeva-Krsna was current in the 4th century B.C. was noticed by even a foreigner like *Megasthenes*, the Greek ambassador from *Selukos Nikator* to *Candragupta Maurya* (in the last quarter of 4th century B.C.), can be traced in his statement that *Heracles* was particularly worshipped by the *Sourasenai*, an Indian "nation" in whose country lay the two great cities of Methora (Mathura) and Kleisobora (Krsnapura?) and that through them flowed the river *Jobres* (Jamuna or Yamuna). (Mc-Crindle, *India as Described by Megasthenes and Arrian*, p. 39, also pp. 113, 156, 158). Kautilya refers to the worship of Krsna with his followers, in the 4th century B.C. (*Artha*, Bk. xiv, ch. III p. 452, text, p. 421.) later this worship of Vasudeva-Krsna became so potent that it could claim converts from Greek inhabitants of Taxila like *Heliodorus* who calls himself a son of Diya (Dion) and in an inscription he is called a devotee of Vasudeva, god of gods. (E.I., X, App. p. 2. also *J.A.S.B.* LVI, pt. I. pp. 77-78).

In the *Puranas* the tale of Krsna is repeated. Durga is called the sister of Vasudeva-Krsna and that she was born as Mahamayi of Yasoda, for saving Krsna, who had just been born to Devaki, the sister of the wicked Kamsa, who had vowed to destroy all his sister's children. On the night of Krsna's birth he was taken to Gokula where he was left by his father Vasudeva for safe custody with his sister Yasoda whose daughter Mahamayi was brought to Mathura where, on the next morning its chief, the monstrous Kamsa dashed it as usual to the ground. But she fled from his hands into the sky sneering at him and telling him as she disappeared, that his would be slayer Krsna was safe at Gokul and that it was he who would certainly slay him.

Further as Saletore narrates Vasudeva-Krsna has been well represented in sculpture, and his family has not been forgotten. According to Hemadri, Vasudeva is depicted as a figure of the standing Visnu with four arms, holding in his two upper ones, the lotus and the conch (*sankha*), and he rests the two lower ones on two dwarfs, a masculine and a feminine, his attendants. They hold the fly-whisks (*camara*) in their hands. (cf. fig. 16, Nagendranatha Vasu, *Mayurbhanja*, pl. opp. page XL.). He also refers to Sankarsana, Pradyumna and Aniruddha who are other forms of Visnu, who also are made to hold in their arms weapons like the wheel (*cakra*) or the club (*gada*).Vasudeva is one among the twnty-four well-known names of Visnu in the daily Brahmana prayer called *Sandhyavandana*. He also mentioned along with Sankarsana, Pradyumna and Aniruddha, who are also represented at times with different weapons. Vasudeva is also depicted by the formless stone worshipped by Brahmanas as the Saligrama, as it is believed to satisfy the concept of the formless Brahman. Such stones are usually picked from the bed of the river Gandak in Nepal or Bihar or Manufactured from a specific type of stone at Dwarka. These stones vary in size colour and shape—some being white, and believed to symbolise Vasudeva, the red, Pradyumna and so forth. According to the *Silpasara-Candika* a form of Durga is depicted with eighteen arms and that to her Krsna presented the conch (*sankha*). The *Markandeya Purana* avers that Mahisasuramardini was comprised of the fiery splendour of Siva, Visnu and Brahma while the other deities contributed other powers, peculiar to them, for making up her limbs and jewels.

Now, the Vasudeva or Krishna cult has spread not only in India but in Europe and America also.

[*Chandogya, Rig Veda; Chandogya Upanisad; Ramayana; Mahabharata; Markandeya; Visnu* and *Bhagavata Puranas;* Hemadri, *Caturwarga Cintamani; Silpasara; Candika;* Panini, *Astadhyayi;* Bhandarkar, R.G., *Vaisnavism, Saivism and Minor Religious Systems :* Nagendranath Vasu, *A Survey of Mayurbhanja*, Sastri, Krishna, H., *South Indian. Images;* Kautilya *Arthasatra.* In Saletore's, *Encyclopedia.*]

VASUKI : A deity in the Brhmanical, Buddhist and Jaina pantheons.

[Dowson]

VASUKI : Is King of the Nagas or serpents who live in Patala. He was used by the gods and Asuras for a coil round the mountain Mandara at the churning of the ocean.

[Dowson]

VASUKI : According to Hinduism Vasuki is the monarch of serpents of the Nagaloka (Patala). He destowed his sister (Jaratkaru-Padmavati) to a sage with the same name for nullifying a curse of

Kadru. This step he took after considerable discussion with his brothers when finally Elapatra observed that he had heard Brahma telling the deities that harmless serpents would be rescued from their sacrifice by Astika, who would be born to Vasuki's sister if she were married to the sage Jaratkaru. Bearing this in mind, Vasuki secured its confirmation from Brahma, after the churning of the ocean, when Vasuki had served as the churning-cord round the pestle, mountain Meru. And so that marriage was effected. Vasuki served the deities also in other ways. He became the bowstring (*guna*) of Siva and the pole (*bhujagottamah*) of his chariot. He was rewarded with a place as the monarch of serpents (*Panca-naga*) and he too presented two snakes as the two companions of Skanda, the War-God. He joined the ranks of Arjuna and lived in the Nagadhanvan.

[Sorensen]

Vasuki : However in the Buddhist pantheon Vasuki plays a minor role. In the case of the image of Sukla Kurukulla, her ornaments are all the important snakes and of these, Vasuki forms her milk-hued necklace. (*Sadhanamala*, pp. 362-63).

So also in the Jaina pantheon Vasuki is not given any place of importance. In the case of the Yaksa Parsva or Dharanendra, he carries in one of his hands Vasuki, the king of snakes, also claimed to be a son of Kasyapa.

But importance of naga-race was known to the Jainas.

[Hemacandra, *Mahaviracarita*, *Parsvanatha carita*.]

Vasu-Sena : A name of Karna.

[Dowson]

Vata : 'Wind.' Generally the same as Vayu, but the name is sometimes combined in the Veda with that of Parjanya, and Parjanya-vata and Vayu are then mentioned distinctively.

[Dowson]

Vata : This is the regular word for 'wind' in the Rig-Veda and later. Five winds are mentioned. In one passage Zimmer sees a reference to the north-east monsoon.

[Macdonell and Keith]

Vatadhana : King of Vatadhanas (2) Among incarnations of Krodhavaca gana (3) People in the West, vanquished by Nakula.

[Sorensen]

Vatapadraka : The old name of Baroda, also known as Vadodara. Merutunga has recorded how, from that town, merchants used to go to Pattana (modern Patan).

[Merutunga, *Prabandhacintamani*, p. 142, Tawney's ed.]

Vata-pana : (Wind guard') apparently means some sort of garment as protecting against wind in the Taittiriya Samhita (vi I, I, 3).

[Macdonell and Keith]

Vatapi : (1) Vatapi and Ilwala, two Rakshasas, sons either of Ilrada or Viprachitti. They are mentioned in the Ramayana as dwelling in the Dandaka forest. Vatapi assumed the form of a ram which was offered in sacrifice and afterwards eaten by Brahmans. Ilwala then called upon him to come forth, and accordingly he tore his way out of the stomachs of the Brahmans. He tried the same trick upon Agastya, but that austere sage ate and digested him. Ilwala, as before, called his brother to come forth, and assaulted the sage, who told him that his brother would never return. Then Ilwala was burnt up by fire from the eyes of Agastya. *The Maha-bharata's* story varies slightly.

[Dowson]

(2) Kautilya refers to Vatapi, writes Saletore, who in his attempt, under the influence of excessive joy, to attack the sage Agastya, as he had not mastered his six organs of sense, perished. (Kautilya, *Artha.*, Bk, I, ch. VI, p. 11, text, p. 11). Although Kautilya has included this Vatapi in the list of kings, the allusion is apparently to the Vatapi of the earlier legend but with the defference that, according to traditional accounts it was Ilvala who attacked Agastya and not Vatapi, who had already been killed.

Also the capital of Western Calukyas, which was burnt down by the Pallava Narsimhavarma I (A.D. 630-668). This event has been assigned by some writers to A.D. 642.

[*Ramayana; Mahabharata*; Sorensen, *Index.* Saletore, Encyclopedia]

VATA-PUJA : Among Hindu woman of northern India Vata tree worship is very popular for long life of husband and prosperity of the family.

VATA PURNIMA : This is name of a festival. also known as the Vata Savitri Vrata and observed throughout the country and especially in the Konkan. It is celebrated from the 13th to the 15 during the *Jyestha* full moon. On this day a feast is held to commemorate the memory of Savitrai who would take no denial from even Yama himself when he had come to take her husband Satyavan's life. When this event occurred Savitri was sitting under a Vata tree which has since then become sacred. This *vrata* or vow is hence called Vata Savitri and on this day very orthodox women observe a fast which they continue for three days, offer worship with sandal and rice-flour to a Vata-tree sketch drawn with rice-flour with a prayer that their husbands' lives may be prolonged. The Savitri legend has been symbolized to imply the annual wedding of the earth (*Satyavan*) with nature (*Savitri*) and the former dying every year is revived by natural power.

[Gupta, B.A., *Hindu Holidays and Ceremonials*, p. 246; Underhill, M.M. *The Hindu Religious Year*, pp. 127-28. Saltore, R. N., *Encyclopedia*]

VATA-RASANA : 'Wind-girt,' is applied to the Munis in the Rig-Veda and to the Rsis in the Taittiriya Aranayaka. Naked ascetics, such as are known throughout later Indian religious history, are evidently meant.

[Macdonell and Keith]

VATAVANT : Is the name of a Rsi in the Pancavimsa Brahmana (xxv. 3,6). He and Drti performed a certain Sattra or sacrificial session, but by stopping at a particular time he came to grief, and his descendants, the Vatavatas, were less prosperous than the *Darteyas*.

[Macdonell and Keith]

VATAVATA : 'Dscendant of *Vatavant*,' is the patronymic of *Vrsasusma* in the Aitareya Brahmana. The Kausitaki Brahmana has the same form with a variant Vadhavata.

[Macdonell and Keith]

VATAVEGA : (1) Son of Dhratarastra, slain by Bhimasena (2) Suparna, son of Garuda.

[Sorensen]

VATA VRKṢA : Sacred eternal tree. Also known as the Aksaya Vata, Syama, Nygrodha and Asvattha, This is one of the most famous and sacred Indian trees and its existence can be traced from the *Ramayana* wherein it is mentioned as the Syama (*Ayodhya Kanda*, 2, *sarga* 55, 23-24) which Mallinatha equated with Vata [cf. *Raghu.*, xiii (53)]. In the Mahabharata, was associated with Gaya, where its Aksayavata was celebrated in all the three world (*trisu lokesu visrutah*). (*Mahabharata, Aranya Parvana* 71-73). The sage Markandeya was sheltered by child (Brahma) rsting on Nyagrodha (Vata) tree and he worshipped that child who had 'shown him the entire world in his mouth. *Adipurana*, III (186)]. Kautilya was well aware of the Vata Vrksa for he refers to its wood and he observes how a ball prepared from it, with other ingredients, removes the effect of any kind of poison—an antidotes (Kautilya, *Artha.*, Bk. XIII, ch. IV, p. 457, text, p. 426). In the *Puranas* its sanctity became more pronounced. According to the *Agni Purana*, if a man dies at its root, he goes to they city of Visnu (Agni III, 13) and the *Kurma Purana* echoes a similar thought (I, 37 Kalidasa has referred to it as the Nyagrodha [*Raghu.*, xiii (53)]. Bhavabhuti also points to the Syama Vata on the banks of the Kalindi. (*Uttararamacarita*, Act I, p. 16, Kane's ed., 1929). It was symbolized in the Gita [ch. XV, (1-2)] as the eternal Asvattha (*avyayam asvattham*) rooted above, branching below, whose leaves are the *Vedas* whose branches spread above and below are fed by the *gunas* (qualities), sense-object are its buds (*visaya-pravalah*) and below in the mortal world its roots orginate action, its leaves are the *Vedas* and one who knows its is the *Veda*-Knower (*Vedant*). (R. N. Saletore)

[*Ramayana; Mahabharata; Agni, Kurma, Puranas;* Kautilya, *Arthasastra;* Kalidasa, *Raghuvamsa;* Bhavabhuti, *Uttararamacarita*; Gode, P.K., *Studies in Indian Literary History*, V. I.; Saletore, R.N., *Encyclopedia*]

VATAVYADHI : Thinker and political philosopher. His views have been cited in connection with the question pertaining to the creations of the posts of ministers, the assembly of councillors, the training of princes, state troubles, especially of the minister and the poeple, the abuse of language and money and the problem of surrender. Vatavyadhi may be placed earlier than Kautilya (4th century B.C.).

[Kautilya, *Arthasastra.*]

VATSA : Is often found in the Rig-Veda and later in the sense of 'calf.' Reference is made to the use of a calf to induce the cow to give milk, and to the separation of the cows from the calves at certain times.

[Macdonall and Keith]

VATSA : Occurs several times in the Rig-Veda as the name of a singer, a son or descendant of *Kanva*. In the Pancavimsa Br̀hmana he is said to have passed successfully through a fire ordeal to which he resorted for the purpose of proving to his rival, Medhatithi, the purity of his descent. He is also mentioned in the Sankhayana Srauta Sutra as the recipient of bounty from *Tirindara Parasavya*.

[Macdonell and Keith, *Vedic Index*]

VATSA : (1) Son of Kasi King Pratardana, brought up among calves (vatsaih) in a cowpen. (2) A prince, father of Haihaya and Taljangha of Saryati race. (3) A people among army of Yudhisthira.

[*Mahabharata*]

VATSA : In ancient days there was a King named Vatsa. He was a great warrior and had ruled over *Kasi* Pratardana (the son of Divodasa) or his son Vatsa extended his sway further, and annexed the country around Kausambi which came to be named the Vastsa country. Vatsa's son Alarka regained the capital Varanasi from the Rakshasas who had occupied the city since the days of Bhadrasrenya and re-established it as the Kasi capital. Alarka had a long and prosperous reign.

[Dr. Pruthi, *Vedic Civilization*]

VATSA : A territory, a region. It lay south of the Ganges with its capital at Kausambi (now Kosam) on the banks of the Jamuna near Allahabad.

[Law, B.C., *Historical Geography.*]

VATSATARA, VATSATARI : Denotes a 'young calf' in the later Samhitas and the Brahmanas.

[Dowson]

VATSA-NAPAT BABHRAVA : ('Descendant of Babhru') is the name of a teacher, a pupil of *Pathin Saubhara*, in the first two Vamsas (lists of teachers) of the Brhadaranyaka Upanisad.

[Macdonell and Keith]

VATSA-PRI BHALANDANA : ('Descendant of Bhalandana') is the name of a sage who *'saw'* the Vatsapra Saman (chant). He is mentioned in Samahitas and Panchvimsa Brahmanas.

[Macdonell and Keith]

VATSYAYANA : Descendant of Vatsya, is the name of a teacher in Taittiriya-Aranayaka (I. 7, 2)

[Macdonell and Keith]

VATSYAYANA : A great scholar of Kama sastra (sexology). He was the author of the famous work on Indian erotics, entitled *Kamasutra* and the *Nyaya Bhasa*. The latter was a commentary on Aksapada's *Nyaya Sutra*. He must have hailed from Kanci. (Vidyabhusana, S.C., *Indian Logic*, p. 117) Positive evidence will be necessary before accepting at any such conclusion. Vatsyayana must have certainly lived prior to the 6th century A.D. for he is referred to in the *Pancatantra* (s.v.) and as he clearly refers Satakarni (2nd century A.D.) he may preferably be placed in the 2nd-3rd centuries A.D. He is much talked about teacher and scholar of sex-science.

[Vatsyayana, *Kamasutra, Nayaya Bhasa;* Keith, A.D. *Sanskrit Literature;* Saletore, R.N., *Encyclopedia.*]

VAYAVA : Belonging to Vaỵu, the wind. (Skanda)

[Sorensen]

VAYAVIKARA : Well known Prakrt poet. Also a young noble at Harsa's court at Kanauj. His name has been cited by Bana in his *Harsacarita* and he must have therefore been his contemporary.

[Bana, *Harscarita*, ed. by Thomas, F. W.]

VAYAVYA : Denotes astran (arms), astram of celestial nature, employed by Arjuna and other Pandavas.

[Sorensen, *Mahabharata*]

VAYAVYA-STRA : Celestial weapon belonging to Vayu, wind god.

[Sorensen]

VAYITRI : In the Pancavimsa Brahmana (i. 8, 9) denotes a female weaver.' Weaving has been an important skilled art and people were highly respected in the society.

[Macdonell and Keith]

VAYU (VATA) : Vedic wind god, associated with Indra and offspring of heaven and earth. He (or Indra) formed a triad with Agni and Surya; he dwelling in the air, Agni on earth, and Surya in heaven. A fierce ever present god, the horses of his chariot, which rolled with a "rending and resounding" noise, being at times as thousand in number, but varying with the supposed strength of the wind or vayu. In the epic period he became the father of Hanuman and Bhima, and later myths grew round his name. He is figured riding on a deer. As regards the comparison with the Teutonic Wodan-Odinn, Scharader (art. *"Aryan Religion,"* Hastings' *"Encyclopedia of Religion and Ethics"*) says, "The etymological connection in this view is not free from difficulty." He is some times regarded as father of the Maruts and is spoken of as the son-in-law of Tvastri.

[Edwards and Spence]

VAYU : The god of the wind is personified as a deity. In the Vedas he is often associated with Indra, and rides in the same car with him, Indra being the charioteer. The chariot has a framework of gold which touches the sky, and is drawn by a thousand horses. There are not many hymns addressed to him. According to the Nirukta there are three gods specially connected with each other. "Agni, whose place is on earth; Vayu or Indra, whose place is in the air; and sky and Surya, whose place is in the heaven." In the hymn Purusha-sukta Vayu is said to have sprung from the breath of Purusha, and in another hymn he is called the son-in-law of Tvastri. He is regent of the north-west quarter, where he dwells.

According to the Vishnu Purana he is king of the *Gandharvas*. The Bhagavata Purana relates that the sage Narada incited the wind to break down the summit of Mount Meru. He raised a terrible storm which lasted for a year, but Vishnu's bird, Garuda, shielded the mountain with his wings, and all the blasts of the wind-god were in vain. Narada then told him to attack the mountain in Garuda's absence. He did so, and breaking off the summit of the mountain, he hurled it into the sea, where it became the island of Lanka (Ceylon).

Vayu (Pavan) is the reputed father of Bhima and of Hanumat, and he is said to have made the hundred daughters of King Kusanabha crooked because they would not comply, with his licentious desires, and this gave the name Kanyakubja, 'hump-backed damsel,' to their city.

[Dowson, *Hindu Mythology and Religion*]

Vayu : In the *Puranas* Vayu is depicted as licentious, and that he approached the hundred daughters of king Kusanabha, but as they spurned his advances he cursed them to become crooked. Hence that monarch's capital came to be known as Kanyakubja. He was also called the son of Aditi.

Vayu's characteristics were transformed into some of his names. He was also called *Anila* (breath), *Sparsana* (one who touches), *Pavana Vaha* (the Wind Carrier), *Gandha Vaha* (Fragrance-Bearer), *Sada Gata* (perennial mover).

So also in sculpture and iconography, Vayu is portrayed as blue in colour, with two or four hands. In the case of the latter, as can be seen at Lepaksi, (Anantapur District, Andhra Pradesh), he stands with his front two hands showing the boon (*varada*) and protection (*abhaya*) poses while in his back hands carries a flag and a fan. Sastri, Krishna, H., *South Indian Images*, p. 249). At Chidambaram, Vayu can be seen with only two hands, one holding a fan and the other resting on his waist. (*Ibid.* p. 248). The fan is apparently symbolic of the wind or breeze, While images of Vayu standing have been found, his usual vehicle (*vahana*) is deer, the symbol of speed. Sometimes he is represented as driving a chariot drawn by two red steeds. He has been compared to the *Greek* god *Eolus*.

[*Rg. Veda; Ramayana; Mahabharata; Visnu, Bhagavata, Puranas;* Sorensen, *Index;* Dowson, Saletore, *Encyclopedia*]

In the Buddhist pantheon, Vayu is one of the eight *Dikpalas* (Protectors of the Quarters) and has been assigned to the Vayu corner (north-west). His vehicle is a deer and his colour, blue. His two hands depict the *vataputa* (empty-folded) *mudra* (pose).

[Bhattacharya, B., *The Indian Buddhist Iconography*, pp. 362-63.]

Jainas believe Vayu is, one of the *Dikpalas*, acknowledged by both the *Svetambaras* and the *Digambaras*. With both the sects Vayu rides a deer as with the Bramanical and Buddhist concepts. The *Svetambaras* give him a *Vajra* (thunderbolt) and the *Digambara* a wooden instrument.

The *Vajra* is again an elemental symbol. The Jaina Yaksa also rides a deer.

[*Asadhara; Pratisthasaroddhara;* Bhattacharya, B.C., *The Jaina Iconography.*]

VAYU : Wind god according to *Mahabharata* (I, 112, I, 25, 32) Among those who should beget five Indras, re-born as Pandavas, attested earlier innocence of sita, became wings of shafts of Siva, gave two companions to Skanda, having many names: asvavaha, analasakha, anila, svasana, devadeva, maruta, pavana, prabhajana, samirana, vata, etc.

[*Mahabharata*, Sorensen]

VAYU-PURANA : "The Purana in which Vayu has declared the laws of duty, in connection with the Sweta kalpa, and which comprises the Mahatmya of Rudra, is the *Vayu Purana*; it contains twenty-four thousand verses." No MS. containing this number of verses has yet been discovered, but there are indications of the work being imperfect. The Purana is divided into four sections, the first beginning with the creation, and the last treating of the ages to come. It is devoted to the praise of Siva, and is connected with the *Siva Purana*, for when one of them is given in a list of Puranas the other is omitted.

[Dowson, *Hindu Mythology and Religion*]

VEDA : Root is vid, know. Veda is thus *Divine Knowledge*. The Vedas are the holy books of the Aryans. These are certainly the foundation of the Hindu religion. They consist of hymns written in an old form of Sanskrit and according to the most generally received opinion they were composed between 1500 and 1000 B.C. But there is no direct evidence as to their age, and opinions about it vary considerably. Some scholars have thought that the oldest of the hymns may be carried back a thousand years farther. It seems likely that some of the hymns were composed before the arrival of the Aryan immigrants in India, and there is no doubt that the hymns vary greatly in age and spread over a very considerable period.

There are various statements as to the origin of the Vedas. One is that the hymns emanated like breath from Brahma, the soul of the universe. It is agreed that they were revaled orally to the Rishis or sages whose names they bear; and hence the whole body of the Veda is known as Sruiti, what was heard.

The Vedas are now four in number: (1) *Rig* (2) *Yajur* (3) *Sama*, (4) *Atharva*; but the Atharva is of comparatinoly modern origin. The other three are spoken of by Manu as the "three Vedas," and are said by him to have been milked out as it were," from fire, air, and the sun." In reality the *Rig-Veda*, is the Veda, the original work; for the *Yajur* and the *Sama* merely different arrangements of its hymns for special purposes.

Each Veda is divided into two parts, Mantra and Brahamana. The Mantra, or 'instrument of conveying thought, consists of prayer and praise embodied in the metrical hymns. The Brahmana, a collective term for the treatises called Bramanas is of later date than the Mantra. It is written in prose, and contains liturgical and ritualistic glosses, explanations, and applications of the hymns illustrated by numerous legends. To the Brahmans are added the *Aranyakas* and *Upanishads*, mystical treatises of prose and verse, which speculate upon the nature of spirit and of God, and exhibit a freedom of thought and speculation which was the beginning of Hindu philosophy. All the Vedic writings are classified in two great divisions, exoteric and esoteric; the Karma-kanda, 'department of works,' the ceremonial and the Jnana-kanda, 'department of knowledge.' The hymns and prayers of the Mantra come under the first, the philosophical speculations of the Brahmanas, and especially of the *Upanishads* under the second division. All are alike Sruti or revelation.

The Mantra or metrical portion is the most ancient, and the book or books in which the hymns are collected are called *Samhitas*. The *Rig-veda* and the *Sama-veda* hare each one *Samhita*; the *Yajur-veda* has two *Samhitas*.

As before stated, the *Rig-Veda* is the original Veda from which the *Yajur* and *Saman* are almost exclusively derived. It consists of 1017 Suktas or hymns, or with eleven additional hymns called Valakhilyas of an apocryphal character, 1028. These are aranged in eight Astakas, 'octaves,' or Khandas, 'sections,' which are again subdivided into as many Adhyayas, 'chapters,' 2006 Vargas or 'classes,' 10,417 *Riks* or 'verses,' and 153, 826 Padas or 'words.' There is another division, which runs on concurrently with this division, in ten Mandalas, 'circles' or 'classes,' and 85 Anuvakas or 'sections.' The total number of hymns is the same in both arrangements. It is a generally received opinion that the hymns of the tenth Mandala are later in date than the others.

A few hymns of the *Rig-veda*, more especially some of the later hymns in the tenth Mandala, appear to contain some vague, hazy conception of one Supreme Being; but as a whole they are addressed directly to certain personification of the power of nature, which personifications were worshiped as deities having those physical powers under their control. From these powers the Vedic poets invoked prosperity on themselves and their flocks; they extelled the prowess of these elemental powers in the struggles between light and darkness, warmth and cold, and they offered up joyous praise and thanks giving for the fruits of the earth and personal protection. Chief among the deities so praised and worshipped were *Agni*, *Indra*, and *Surya*. More hymns are addressed to Agni (Ignis), 'fire,' than to any other deity, and chiefly in its sacrificial character, though it receives honour also for its domestic uses. Indra was honoured as the god of the atmosphere, who controlled the rains and the dew, so all-important to an agricultural people. Surya, 'the sun,' was 'the source of heat,' but he shared this honour with Agni, the sun being considered a celestial fire. Among the most ancient of the myths was that of Dyaus-pitar, 'heavenly father,' the regent of the sky. Others were Aditi, 'the infinite expanse;' Varuna 'the investing sky,' afterwards god of the waters; Ushas 'the dawn,' daughter of the sky; the two Aswins, 'twin sons of the sun,' ever young and handsome, and riding in a golden car as precursors of the dawn. Prithivi, 'the broad one,' as the earth was called, received honour as the mother of all beings. There were also the Maruts or storm-gods, personifications of the wind, the especial foes of Vritra, the spirit of drought and ungenial weather, who was in constant conflict with Indra; Rudra, the howling, furious god, who ruled the tempest and the storm; Yama, the god of the dead and judge of departed spirits, also received his meed of reverence; last, though apparently not least in the estimation of the Aryan worshippers, was Soma, the personification of the fermented juice of the plant so named. This exhilarating liquid was alike acceptable to the gods and their worshippers, and many hymns are addressed to it as a deity.

To each hymn of the *Rig-Veda* there is prefixed the name of the Rishi to whom it was revealed, as Vasishtha, Visvamitra, Bharadvaja, and many others; and these sages are frequently spoken of as authors of the hymns bearing their names. It is quite unknown when the hymns were first committed to writing. They were transmitted orally from generation to generation, and continued to be so handed down even after they had been collected and arranged by Krishna Dvaipayana, 'the arranger.' The oral teaching of the Vedas produced what are called the Sakhas or 'schools' of the Vedas. Different learned men, or bodies of men, became famous for their particular versions of the text, and taught these versions to their respective pupils. These different versions constitute the Sakhas; they present, as might be expected, many verbal variation, but no very material discrepancies.

"The poetry of the *Rig-veda*," says *Professor Cowell*, "is remarkably deficient in that simplicity and natural pathos or sublimity which we naturally look for in the songs of an early period of civilisation. The language and style of most of the hymns is singularly artificial. Occasionally we meet with fine outbursts of poetry, especially in the hymns addressed to the dawn, but these are never long sustained; and as a rule we find few grand similes or metaphors." A similar opinion is expressed by *Professor Williams*, who finds them "to abound more in puerile ideas than in striking thoughts and lofty conceptions."

The *Yajur* or second Veda is composed almost exclusively of hymns taken from the *Rig*, but it contains some prose passages which are new. Many of the hymns show considerable deviations from the original text of the *Rig*. These differences may perhaps be attributable either to an original difference of the traditional text or to modifications required by the ritualistic uses of the Yajur. The *Yajur-Veda* is the priests' office-book, arranged in a liturgical form for the performance of sacrifices. As the manual of the priesthood, it became the great subject of study, and it has a great number of different Sakhas or schools. It has two Samhitas, one called the *Taittiriya Samhita*, the other *Vajasaneyi Samhita*, commonly known as the *Black and White Yajur*. Of these, the former is the more ancient and seems to have been known in the third century B.C. These Samhitas contain upon the whole the same matter, but the arrangement is different. The White Yajur is the more orderly and systematic, and it contains some texts which are not in the Black.

The Samhita of the Taittriya or Black Yajur is arranged in 7 Khandas or books, 44 Prasnas or chapters, 651 Anuvakas or sections, and 2198 Kandikas or pieces, "651 Anuvakas or section, and 2198 Kandikas or pieces, "fifty words as a rule forming a Kandika." The Samhita of the Vajasaneyi or White Yajur is in 40 Adhyayas or chapters, 303 Anuvakas, and 1975 Kandikas.

How the separation into two Samhitas arose has not been ascertained. It probably originated in a schism led by the sage *Yajnawalkya*; but if it did not, it produced one, and the adherents of the two divisions were hostile to each other and quarrelled like men of different creeds. In later days a legend was invented to account for the division, which is thus given by the Vishnu and Vayu Puranas : The *Yajur-Veda*, in twenty-seven branches (Sakhas), was taught by Vaisampayana to his disciple Yajnawalkya. Vaisampayana had the misfortune to kill his sister's child by an accidental kick, and he then called upon his disciples to perform the appropriate expiatory penance. *Yajnawalkya* refused to join the "miserable inefficient Brahmans," and a quarrel ensued. The teacher called upon the disciple to give up all that he had learnt from him; and the disciple, with the same quick temper, vomited forth the Yajur texts which he had acquired, and they fell upon the ground stained with blood. The other pupils were turned into partridges (Tittiri), and they picked up the disgorged texts; hence the part of the Veda which was thus acquired was called Taittiriya and Black. *Yajnawalkya* sorrowfully departed, and by the performance of severe penances induced the Sun to impart to him those Yajur texts which his master had not possessed. The Sun then assumed the form of a horse (Vajin), and communicated to him the desired texts. The priests of this portion of the Veda were called Vajins, while the Samhita itself was called Vajasaneyi, and also White (or bright), because it was revealed by the Sun. The statement that Yajnawalkya received this Veda from the Sun is, however, earlier than the Puranas, for it is mentioned by the grammarian *Katyayana*. A more reasonable and intelligible explanation is, that Vajasaneyi is a patronymic of *Yajnawalkya*, the offspring of Vajasani, and that Taittiriya is derived from Tittiri, the name of pupil of *Yaska's*. Weber, the best acquainted with this Veda, says, "However absurd this legend (of the Puranas) may be, a certain amount of sense lurks beneath its surface. The Black Yajur is, in fact, a motley undigested jumble of different pieces; and I am myself more inclined to derive the name Taittiriya from the variegated partridge (Tittiri) than from the Rishi Tittiri." *Goldstucker's* view is, that the "motley character of the Black Yajur-Veda arises from the circumstance that the distinction between the mantra and Brahmana portions is not so clearly established in it as in the other Vedas, hymns and matter properly belonging to the Brahmanas being there intermixed. This defect is remedied in the White Yajur-veda, and it points, therefore, to a period when the material of the old Yajur was brought into a system consonant with prevalent theories, literary and ritualistic."

The *Sama-Veda Samhita* is wholly metrical. It contains 1549 verses, only seventy-eight of which have not been traced to the Rig-Veda. The readings of the text in this Veda frequently differ, like those of the Yajur, from the text as found in the *Rig*, and *Weber* considers that the verses "occurring in the Sama Samhita generally stamp themselves as older and more original by the greater antiquity of their grammatical forms." But this opinion is disputed. The verses of the Sama have been selected and arranged for the purpose of being chaunted at the sacrifices or offerings of the Sama. Many of the invocations are addressed to Soma, some to Agni, and some to Indra. The Mantra or metrical part of the Sama is poor in literary and historical interest, but its Brahmanas and the other literature belonging to it are full and important.

There were different sets of priests for each of the three Vedas. Those whose duty it was to recite the *Rig*-veda were called Hotris or Bahvrichas, and they were required to know the whole Veda. The priests of the Yajur, who muttered its formulas in a peculiar manner at sacrifices, were called Adhwaryus, and the *channters* of the verses of the Saman were called Udgatris.

The *Atharva-Veda*, the fourth Veda, is of later origin than the others. This is acknowledged by the Brahmans, and is proved by the internal evidence of the book itself. It is supposed to date from about the same period as the tenth Mandala of the *Rig*, although these two "stand nearly connected in import and origin." There are reasons for supposing it to have hand its origin among the Saindhavas on the banks of the Indus. One-sixth of the whole work is not metrical, "and about one-sixth (of the hymns) is also found among the kitter; the rest is peculiar to the Atharva." The number of the hymns is about 760, and of the verses about 600. *Professor Whitney*, the editor of the Atharva, speaks of it thus : "As to the internal character of the Atharva hymns, it may be said of them, as of the tenth book of the *Rig*, that they are production of another and a later period, and the expressions of a different spirit from that of the earlier hymns in the other Vedas. In the latter, the gods are approached with reverential awe indeed, but with love and confidence also a worship is paid them that exalts the offerer of it; the demons embraced under the general name Rakshasa are objects of horror whom the gods ward off and destory; the divinities of the Atharva are regarded rather with a kind of cringing fear, as power whose wrath is to be deprecated and whose favour curried, for it knows a whole host of imps and hobgoblins, in ranks and classes, and addresses itself to them directly, offering them homage to induce them to abstain from doing harm. The Mantra prayer, which in the older Veda is the instrument of devotion, is here rather the tool of superstition; it wrings from the unwilling hands of the gods the favours which of old their good-will to men induced them to grant, or by simple magical power obtains the fulfilment of the utterer's wishes. The most prominent characteristic feature of the Atharva is the multitude of incantations which it contains; these are pronounced either by the person who is himself to be benefited, or more often by the sorceres for him, and are directed to the procuring of the greatest variety of desirable ends; most frequently perhaps long life or recovery from grievous sickness is the object sought; then a talisman, such as a necklace, is sometimes given, or in very numerous cases some plant endowed with marvellous virtues is to be the immediate external means of the cure; farther, the attainment of wealth of power is aimed at, the downfall of enemies, success in love or in play, the removal of petty pests, and so on, even down to the growth of hair on a bald pate. There are hymns, too, in which a single rite or ceremony is taken up and exalted, somewhat in the same strain as the *Soma* in the *Pavamanya* hymns of the *Rig*. Others of a speculative mystical character are not wanting; yet their number is not so great as might naturally be expected, considering the development which the Hindu religion received in the periods following after that of the primitive Veda. It seems in the main that the Atharva is of popular rather than of priestly origin; that in making the transition fom the Vedic to modern times, it forms an intermediate step rather to the gross idolatries and superstitions of the ignorant mass than to the sublimated Pantheism of the Brahmans."Such is the general character of the fourth Veda, but *Max Muller* has translated a hymn in his *Ancient Sanskrit Literature*, of which Professor Wilson said in the *Edinburgh Review*, "We know of no passage in Vedic literature which approaches its simple sublimity." This hymn is addressed to Varuna, "the great one who rules over these worlds, and beholds all as if he were colse by; who sees all that is within and beyond heaven and earth," &c.

This Veda is also called the Brahman Veda, "because it claims to be the Veda for the chief sacrificial priest, the Brahman." It has a Brahmana called *Gopatha* and many Upanishads. An entirely new recension of this Veda has lately been found in Kashmir. It is in the hands of Professor Roth, and is believed to show many important variations.

The whole of the *Rig*-Veda, with the commentary of Sayana, has been magnificently printed in six large quarto vols. under the editorship of *Max Muller*, at the expense of the Government of India. Editions of the text separately in the Samhita and in the Pada forms have been published by him; also another edition with the Samhita and Pada texts on opposite pages. There is also a complete edition of the text in Roman characters by *Aufrecht*, and a portion of the text was published by *Roer* in the *Bibliotheca Indica. Dr. Rosen* published the first Ashtaka of the text, with a Latin translation, in 1838. Four volumes of Wilson' incomplete translation have appeared. There is a French translation by *Langlois*, and *Max Muller* has printed a critical translation of twelve hymns to the Maruts. There are other translation of portions. Translations by *Ludwig* and by *Grassmann* have also lately appeared. The text, with a English and Marathi, translation, is appearing in monthly parts at Bombay.

The Samhita of the Black Yajur-Veda has been published by *Roer* and *Cowell* in the *Bibliotheca Indica*. The White has been printed by Weber, and another edition has been published in Calcutta.

Of the Sama Samhita, the text and a translation have been published by Dr. Stevenson. Benfey has also published the text with a German translation and a glossary and an edition with the commentary of *Sayana* is now coming out in the *Bibliotheca Indica*.

The text of the Atharva-Veda Samhita has been printed by *Roth* and *Whitney*, and a part of it also by Aufrecht.

[Dowson, John, *Hindu Mythology and Religion*]

VEDAS : Vedas signified knowledge and also embodied at first in three and later some more were added to this list. As Saletore writes, "The first three being, the *Rg* (the oldest), the *Yajur* and the *Sama*, were intended for specific purposes. Most of the hymns of the *Rg Veda* were designed for the use of the priests (*hotr*) or the Bahvricas when offering oblations in the sacrificial fires. The hymns of the *Sama Veda* were meant to be sung by the singers or chanters (*udgatr*). The *Yajur Veda* containing the earliest specimens of the Indo-Germanic languages in prose, was devoted to the details of ritual required during sacrifices, prayers and formulae for the *Adhvaryu*, priest, for arranging the offerings (*caru*), sacrifices (*bali*) and the oblations (*ahuti*). This Veda is replete with the magical chants and incantations, which are supposed to have been employed by the Aryans which, according to some, they discarded after coming into contact with the inhabitants. This is conjectural. Had this been really the case, then by the 4th century B.C., when the Aryans had certainly come into close contact with the Dravidians, they should have given up all such formulac and incantations. On the other hand, for instance in Kautilya's *Arthasastra*, an entire book (XIV) is devoted to what he calls the secret means (*aupanisadhakam*) dealing with such *mantras*, wonderful and delusive contrivances. This would show that the Aryans had not given up till then all their magical chants and contrivances. The *Atharva Veda* was of later origin as Manu refers to only three of the *Vedas* while Kautilya refers to all four of them. For a long time these Vedas were orally passed on from mouth to mouth by one preceptor to his disciple or bands of such disciples.

Some details regarding their structure may now be noticed. Each of the *Vedas* is discussed above is divided into two parts : one was the *Samhita*, comprising the *mantras* (incantations and the other was the *Brahmana*, embodying ritualistic precepts and examples illustrating them. Attached to cach *Brahmana* is an *Upanisad* and an *Aranyaka*. As the *Mantras* and the *Brahmanas* were recited and were intended to be only heard, they came to be called *Srutis* (*sru*—hear), while the *Upanisads*, which were learnt by heart and remembered, were styled the *Smrtis*. The former were designed mainly for the Brahmans and the latter for the students of philosophy.

The *Rg Veda* is devided into two types. One division contains 1,028 hymns (*suktas*) out of which eleven known as the Valakhilyas (s.v.) are believed to be apocryphal. These are subdivided into sections (*astakas* or *khandas*), chapters (*adhyayas*), verses (*rks*) and words (*padas*). The other classifications comprised circles (*mandala*) (s.v.) which numbered ten and sections (*anuvakas*), numbering eighty five.

The *Yajur Veda*, comprising hymns from the *Rg Veda*, with some new prose hymns was a manual for sacrificial procedure. It has two *Samhitas*, the *Taittriya* and the *Vajasaneya*, popularly known as the Black and White *Yajur Vedas*. Of these the White, which is better organized, contains hymns not traceable in the Black, but both of them have material not arranged identically. This variation has been explained from a Pauranic angle. Vyasa, the sage, had taught his pupil Vaisampayana the *Yajur Veda* but as he committed some fault he asked some of his students to help him in the execution of an expiatory ceremony. One of them Yajnavalkya, wished to perform it by himself but, as this displeased his *guru* Vaisampayana, the latter cursed te former who forthwith disgorged all the Yajus texts which he had committed to memory. Then the other disciples, who had been metamorphosed into partridges (*tittiri*) as they too had been affected by the curse picked up the disgorged text which had been soiled and hence blackened and memorized them. Hence they came to be known as *Taittiriyar*. Still, Yajnavalkya was not to be denied his share of this knowledge, so he prayed to Surya (Sun) to grant him the *Yajur Veda* of which his preceptor was not aware. That deity, pleased with *Yajnavalkya*, bestowed on him the *White Yajur*, which is therefore considered later than the Black one."

This is the similar legend as described earlier by Dowson.

"The *Black Yajur* is made up of its *Samhita*, which consists of seven books (*khandas*), 44 chapters (*Prasnas*), 651 sections (*anuvakas*) as 2198 blocks (*khandikas*), each one of which was comprised of 50 words and several chapters and sections etc. When or why this schism arose is not known, although, according to Pauranic legend, it was attributed to *Yajnavalkya*. Much credence cannot be given to this tradition in view of the later *Visnu* and *Vayu Puranas*.

The *Sama Veda*, almost entirely metrical, is addressed mainly to *Soma*, though some of the hymns also appeal to *Agni* and *Indra*. Out of its 1,549 verses, 78 cannot be traced to the earlier *Rg Veda* and must be adjudged new or later additions. They were apparently intended to be recited during *Soma* sacrifices.

The later *Atharva Veda* has 760 hymns and 6,000 verses but the hymns hardly resemble those in the *Rg Veda* and the other two, as they breathe an atmosphere of sanctity, faith and affection, indicating a knowledge of ghosts, gnomes and magical formulae, which appear to have been familiar to Kautilya, (*Artha.*, Bk. XIV, chs. I-IV pp. 446-57 : text pp. 410-426).

Two others, though later ones, were the *Dhanu*, and *Ayur Vedas*. The former dealt with archery and weaponry and the latter, with medicine.

Each of the earlier *Vedas* has some specific subject content. The *Rg-Veda* is addressed mainly to certain elemental powers, personified into deities for purposes of worship, mainly to protect their worshippers from the depredations of floods, famines and to yield them prosperity, from materil and spiritual angles. They certainly enshrine a concept of the Supreme Being, but to condemn it as "vague" or "hazy" (Dowson, *A Classical Dictionary*, p. 346) reveals a lack of its understanding. A *Rg-Vedic* passage specifically points to the One Reality (*Ekam Sat*) whom the great sages (*rsis*) conceived of in several ways, calling it *Agni* (Fire), *Yama* (Death) or *Matarisvan*. The *Rg-Veda* certainly marks the beginning of Indian philosophical thought, characterized by a tendency towards monotheism and by speculations of creation and relative problems. It believed in the life after death in a world controlled by Yama.

Saletore writes each *Veda* had several versions (*sakhas*), which varied with each *Veda*. The *Rg* is claimed to have had five in one case and twenty-one in another. The *Yajur* has been assigned forty-two, the *Sama* twelve and the *Atharva* also twelve versions. These variations were probably due to the possibility that each *Veda*, taught by a particular type of school or preceptor, must have varied in each case. Thus the *Rg* is of one group or class (*Sakala*), the *Yajur* has three of such associations, the *Sama*, two and the *Atharva*, only one.

Summing up Saletore says the age of the *Rg-Veda* may now be determined. It has been assigned to *circa* 2500 B.C. and not later than 2000 B.C. if the traditional date of the *Puranas* is to be taken into account. The *Puranas* tell us that the *Kuru king Pariksit* was born 1050 years prior to *Mahapadma*, the first ruler of Magadha. If, according to the *Vayu Purana*, *MahapadmaNanda* reigned 40 years prior to the accession of *CandraGupta Maurya* 322 B.C., then Pariksit's accession may be assigned to *circa* 1412 B.C. If this king, referred to in the *Satapatha* and *Aitareya Brahmanas*, was living in the last decade of the 15th century B.C., then the composition of the *Rg-Veda* cannot be placed later than 200 B.C. It has been held, however, that "an indisputable proof of the commencement of the Vedic age at 3101 B.C., is furnished by the *Adhisamvatsara* cycle of 33 lunar years called thirty-three gods. *Aryabhata*, the celebrated Indian astronomer (s.v.), placed the commencement of the 60 years cycle in 3101 B.C., on the ground that, when he was 23 years old (viz. in A.D. 500) the 60 years' cycle had completed its 60th revolution. It has therefore been held that the era of the *Adhisamvatsara* cycle must necessarily be given its commencement from the same point, viz. 3101 B.C., and that accordingly the 3339 deities, mentioned in the *Taittiriya Brahmana* (changing the year-gods in the Vedic text in conformity with the advancing years, not considered any tampering with the Vedic text) imply A.D. 238-239 when counted from 3101 B.C."

[Shamasastri, R., *The Eclipse Cult in the Vedas, Bible and the Koran*, pp. 114-15); also see ibid., *Drapta, The Vedic Cycle of Eclipses.* Saletore, *Encyclopedia*]

So also these are represented in sculpture and imagery. In the images of Dattatreya, he is represented as a roaming mendicant, smeared with ashes all over his limbs and followed by the four Vedas in the form of four dogs. Dattatreya is a form of Visnu. (cf. Sastri, Krishna, H., *South Indian Images*, p. 11, f. n. 4). Hemadri has noted that Hayagriva is depicted as carrying the four *Vedas* in four out of his eight hands, personipid. Body of bird Garuda is entricly made of four Vedas. and Vedic sacrifice called Garuda Cayana is performed by offering it to the deities in this shape of the bird. (*ibid.*, p. 64, f.n. 2). The *Vedas* are symbolized as horses in the cases of the images *Surya* and Tripurantakamurti. In the case of the former, Surya, who is suposed to be a manifestation of the three *Vedas*, is represented as driving a chariot yoked to seven horses, symbolizing the seven metres (*chhandas)* of the *Vedas*. In the case of the latter, the four *Vedas* are his four horses which draw his chariot, that is the earth. (*Ibid.*, p. 236). The goddesses *Gayatri*, *Savitri* and *Sarasvati*, presiding over the morning, noon and evening prayers of the Brahmana classes, are conceived to represent the three *Vedas*. In one of the eight hands of the Aghoramurti (an aspect of Siva) he is represented as holding the *Vedas*. (R. N. Saletore)

[Max Muller, *The Six Systems of Indian Philosophy;* Colebrooke, *Essays;* Das Gupta, *Indian Philosophy;* Kautilya, *Arthasastra;* Hemadri, *Caturvarga Cintamani; Silpasara;* Dowson, Benerji, R.D., *Ancient India.* Saletore, *Encyclopedia*]

VEDA-PURANAS : According to Alberuni "Veda means Knowledge, vid (*vidya*). It is a religious system of the Hindus coming from God. Though most of the Brahmins recite the Veda without knowing its true meaning, they learn it by heart, one receiving from another."

Brahmins teach the Veda to the Kshatriya only, as according to Alberuni's observation they do not teach it to the Vaisya and Sudra.

Vaisyas were after money and wealth and Sudras an artisan-technocrat class.

Veda contains commandments and prohibitions, detailed statements about reward and punishment intended to encourage and to deter, but most of them contains hymns of praise and treats various kinds of sacrifices to the fire.

They do not allow the Veda to be committed to writing, because it is recited according to certains modulations, and they therefore avoid the use of the pen, since it is liable to cause some error, and may occasion an addition or a defect in the written text. In consequence it has happened that they have several times forgotten the Veda and lost it. For they maintain that the following passage occurs in the conversations between God and Brahman relating to the beginning of all things, according to the report of *Saunaka* who had received it from the planet *Venus* : "You will forget the Veda at the time when the earth will be submerged; it will then go down to the depths of the earth, and none but the fish will be able to bring it out again. Therefore I shall send the fish, and it will deliver the Veda into your hands. And I shall send the boar to raise the earth with its tusks and to bring it out of the water." Probably this was narrow vision and early wisdom.

"Further, the Hindus maintain that the Veda, together with all the rites of their religion and country, had been obliterated in the last *Dvapara-yuga*, a period of time of which we shall speak in the proper place, until it was renewed by *Vyasa*, the son of *Parasara*."

Alberuni writes, "*Vishnu Purana which* says : "At the beginning of each *Manvantara* period there will be created anew a lord of a period whose children will rule over the whole earth, and a prince who will be the head of the word, and angels to whom men will bring fire-offerings, and the *Great Bear*, who will renew that Veda which is lost at the end of each period."

"This is the reason why, not long before our time, *Vasukra*, a native of Kashmir, a famous Brahmin, has of his own account undertaken the task of explaining the Veda and committing it to writing. He has taken on himself a task from which everybody else would have recoiled, but he carried it out because he was afraid that the Veda might be forgotten and entirely vanish out of the memories of men, since he observed that the characters of men grew worse and worse, and that they did not care much for virtue, nor even for duty.

There are certain passages in the Veda which, as they maintain, much not be recited within dwellings, since they fear that they would cause an abortion both to women and the cattle. Therefore they step out into the open field to recite them there. There is hardly a single verse free from such and similar minatory injunctions.

As we have already mentioned, the books of the Hindus are metrical compositions like the *Rajaz* poems of the *Arabs*. Most of them are composed in a metre called *sloka*. The reason of this has already been explained. *Galenus* also prefers metrical composition, and says in his book *Kara Yevn* : "The single signs which denote the weights of medicines become corrupt by being copied; they are also corrupted by the wanton mischief of some envious person. Therefore it is quite right that the books of *Damocrates* on medicines should be preferred to others, and that they should gain fame and praise, since they are written in a Greek metre. If all books were written in this way it would be the best;" the fact being that a prose text is much more exposed to corruption than a metrical one.

The Veda, however, is not composed in this common metre, sloka, but in another. Some Hindus say that no one could compose anything in the same metre. However, their scholars maintain that this is possible indeed, but that they refrain from trying it merely from veneration for the Veda.

According to their traditions *Vyasa* divided it into four parts *Rig, Yajur, Sama* and *Atharva Veda*. *Vyasa* had four *sishya*, *i.e.* pupils. He taught a separate Veda to each of them, and made him carry it in his memory. They are enumerated in the same order as the four parts of the Veda: *Paila, Vaisampayana, Jaimini, Sumantu*.

Each of the four parts has a peculiar kind of recitation. The first is Rig-Veda, consisting of metrical compositions called *ric*, which are of different lengths. It is called Rig-Veda as being the totality of the *ric*. It treats of the sacrifices to the fire, and is recited in three different ways. First, in a uniform manner of reading, just as every other book is read. Secondly, in such a way that a pause is made after every single word. Thirdly, in a method which is the most meritorious, and for which plenty of reward in heaven is promised. First you read a short passage, each word of which is distinctly pronounced; then you repeat it together with a part of that which has not yet been recited. Next you recite the added portion alone, and then you repeat it together with the next part of that which has not yet been recited, &c., &c. Continuing to do so till the end, you will have read the whole text twice.

The *Yajur-Veda* is composed of *kandin.* The word is a derivative noun, and menas *the totality of the kandin.* The difference between this and the *Rig-Veda* is that it may be read as a text connected by the rules of *Samdhi,* which is not allowed in the case of *Rig-Veda*. The one as well as the other treats of works connected with the fire and the sacrifices.

I have heard the following story about the reason why the *Rig-Veda* cannot be recited as a text connected by the rules of Samdhi :—

Yajnavalkya stayed with his master, and his master had a Brahmin friend who wanted to make a journery. Therefore he asked the master to send somebody to his house to perform there during his absence the rites to *Homa, i.e.* to his fire, and to prevent it from being exinguished. Now the master sent his pupils to the house of his friend one after the other. So it came to be the turn of *Yajnavalkya,* who was beautiful to look at and handsomely dressed. When he began the work which he was sent for, in a place where the wife of the absent man was present, she conceived an aversion to his fine attire, and *Yajnavalkya* became aware of it, though she concealed it. On having finished, he took the water to sprinke it over the head of the woman, for this holds with them the place fo the blowing after an incantation, since blowing is disliked by them and considered as something impure. Then the woman said, "Sprinkle it over this column." So he did, and at once the column became green. Now the woman repented having missed the blessing of his pious action; therefore on the following day she went to the master, asking him to send her the same pupil whom he had sent the day before. *Yajnavalkya,* however, declined to go except in his turn. No urging had any effect upon him; he did not mind the wrath of his master, but simply said, "Take away from me all that you have taught me." And scarcely had he spoken the word, when on a sudden he had forgotten all he knew before. Now he turned to the Sun and asked him to teach him the Veda. The Sun said, "How is that possible, as I must perpetually wander, and you are incapable of doing the same ?". But then *Yajnavalkya* clung to the chariot of the Sun and began to learn the Veda from him; but he was compelled to interrupt the recitation here and there on account of the irregularity of the motion of the chariot.

The *Sama-Veda* treats of the sacrifices, commandments, and prohibitions. It is recited in a tone like a chant, and hence its name is derived, because *saman* means *the sweetness of recitation*. The cause of this kind of recital is, that *Narayana,* when he appeared on earth in the shape of *Vamana,* and came to the kind Bali, changed himself into a Brahman and began to recite the *Samaveda* with a touching melody, by which he exhilarated the king, in consequence of which there happened to him the well-known story.

The *Atharvana-Veda* is as a text connected by the rules of *Samdhi*. It does not consist of the the same comositions as the Rig and Yajur Vedas, but of a third kind called *bhara*. It is recited according to a melody with a nasal tone. This Veda is less in favour with the Hindus than the others. It likewise treats of the sacrifices to the fire, and contains injunctions regarding the dead and what is to be done with them."

"As to the Puranas, we first mention that the word means *first, eternal*. There are eighteen Puranas, most of them called by the names of animals, human or angelic beings, because they contain stories about them, or because the contents of the book refer in some way to them, or because the book consists of answers which the creature whose name forms the title of the book has given to certain questions.

The Puranas are of human origin, composed by the so-called Rishis. In the following I give a list of their names, as I have heard them, and committed them to written from dictation :—

1. *Adi-purana, i.e.* the first.
2. *Matsya-purana, i.e.* the fish.
3. *Kurma-purana, i.e.* the tortoise.
4. *Varaha-purana, i.e.* the boar.
5. *Narasimha-purana, i.e.* a human being with a lion's head.
6. *Vamana-purana, i.e.* the dwarf.
7. *Vayu-purana,* i.e. the wind.
8. *Nanda purana, i.e.* a servant of Mahadeva.
9. *Skanda-purana, i.e.* a son of Mahadeva.
10. *Aditya-purana, i.e.* the sun.
11. *Soma-purana, i.e.* moon.
12. *Sambu-purana, i.e.* the son of Vishnu.
13. *Brahmanda-purana, i.e.* heaven.
14. *Markandeya-purana, i.e.* a great Rishi.
15. *Tarkshya-purana, i.e.* the bird Garuda.
16. *Vishnu-purana, i.e.* Narayana.
17. *Brahma-purana, i.e.* the nature charged with the preservation of the word.
18. *Bhavishya-purana, i.e.* future things.

Here Alberuni admits that of all this literature he has seen portions of the *Matsya-Aditya*-and *Vayu Puranas*.

"Another somewhat different list of the Puranas has been read to me from the *Vishnu-Purana*. I give it here *in extenso*, as in all questions resting on tradition it is the duty of an author to give those traditions as completely as possible:—

1. *Brahma.*
2. *Padma, i.e.* the red lotus.
3. *Vishnu.*
4. *Siva, i.e.* Mahadeva.
5. *Bhagavata, i.e.* Vasudeva.
6. *Narada, i.e.* the son of Brahma.
7. *Markandeya.*
8. *Agni, i.e.* the fire.
9. *Bhavishya, i.e.* the wind.
10. *Brahmavaivarta, i.e.* the wind.
11. *Linga, i.e.* an image of the linga Mahadeva.
12. *Varaha.*
13. *Skanda.*
14. *Vamana.*
15. *Kurma.*
16. *Matsya, i.e.* the fish.
17. *Garuda, i.e.* the bird on which Vishnu rides.
18. *Brahmanda.*

These are the names of the Puranas according to the *Vishnu-Purana*.

The book *Smriti* is derived from the Veda. It contains commandments and prohibitions, and is composed by the following twenty sons of Brahman :—

1. Apastamba.
2. Parasara.
3. Satatapa.
4. Samvarta.
5. Daksha.
6. Vasishtha.
7. Angiras.

8. Yama.
9. Vishnu.
10. Manu.
11. Yajnavalkya.
12. Atri.
13. Harita.
14. Likhita.
15. Sankha.
16. Gautama.
17. Vrihaspati.
18. Katyayana.
19. Vyasa.
20. Usanas.

Alberuni further writes: Besides, the Hindus have books about the jurisprudence of their religion, on theosophy, on ascetics, on the process of becoming god and seeking liberation from the world, as, *e.g.* the book composed by *Gauda* the anchorite, which goes by his name; the book *Samkhya*, composed by *Kapila*, on divine subjects; the book of *Patanjali*, on the search for liberation and for the union of the soul with the object of its meditation; the book *Nyayabhasha*, composed by *Kapila*, on the Veda and its interpretation, also showing that it has been created, and distignuishing within the Veda between such injunctions as are obligatory only in certain cases, and those which are obligatory in general; further, the book *Mimamsa*, composed by Jaimini, on the same subject; the book *Laukayata*, composed by Brihaspati, treating of the subject that in all investigations we must exclusively rely upon the apperception of the senses; the book *Agastyamata*, composed by *Agastya*, treating of the subject that in all investigations we must use the apperception of the senses as well as tradition; and the book *Vishnu-dharma*. The word *dharma* means *reward*, but in general it is used for *religion;* so that this title means *The religion of God*, who in this case is understood to be *Narayana*. Further, there are the books of the six pupils of Vyasa viz. *Devala, Sukra, Bharagava, Vrihaspati, Yajnavalkya*, and *Manu.* The Hindus have numerous books about all the branches of science. How could anybody know the titles of all of them, more especially if he is not a Hindu, but a foreigner ?

Besides, Vedas and Puranas they have a book which they hold in such veneration that they firmly asert that everything which occurs in other books in found also in this book, but not all which occurs in this book is found in other books. It is called *Bharata*, and composed by *Vyasa* the son of *Parasara* at the time of the great war between the children of Pandu and those of *Kuru*. The title itself gives an indication of those times. The book has 100,000 Slokas in eighteen parts, each of which is called *Parvan*. Here we give the list of them :—

1. *Sabha-parva, i.e.* the king's dwelling.
2. *Aranya, i.e.* going out into the open field, meaning the exodus of the children of Pandu.
3. *Virata, i.e.* the name of a king in whose realm they dwelt during the time of their concealment.
4. *Udyoga, i.e.* the preparing for battle.
5. *Bhishma.*
6. *Drona* the Brahmin.
7. *Karna* the son of the Sun.
8. Salya the brother of *Duryodhana*, some of the greatest heroes who did the fighting, one always coming forward after his predecessor had been killed.
9. *Gada, i.e.* the club.
10. *Sauptika, i.e.* the killing of the sleepers, when Asvatthaman the son of Drona attacked the city of Pancala during the night and killed the inhabitants.
11. *Jalapradanika, i.e.* the successive drawing of water for the dead, after

people have washed off the impurity caused by the touching of the dead.

12. *Stri, i.e.* the lamentations of the women.
13. *Santi,* containing 24,000 Slokas on eradicating hatred from the heart, in four parts :

(i) *Rajadharma,* on the reward of the king.

(ii) *Danadharma,* on the reward for almsgiving.

(iii) *Apaddharma,* on the reward of those who are in need and trouble.

(vi) *Mokshadharma,* on the reward of him who is liberated from the world.

14. *Asvamedha, i.e.* the sacrifice of the horse which is sent out together with an army to wander through the world. Then they proclaim in public that it belongs to the king of the world, and that he who does not agree thereto is to come forward to fight. The Brahmans follow the horse, and celebrate sacrifices to the fire in those places where the horse drops its dung.
15. *Mausala, i.e.* the fighting of the Yadavas, the tribe of Vasudeva, among themselves.
16. *Asramavasa, i.e.* leaving one's own country.
17. *Prasthana, i.e.* quitting the realm to seek liberation.
18. *Svargarohana, i.e.* journeying towards Paradise.

These eighteen parts are followed by another one which is called *Harivamsa-Parvan,* which contains the traditions relating to Vasudeva.

This is the popular tratise of the Hindu religion and culture.

In this book there occur passages which, like riddles, admit of manifold interpretations. As to the reason of this the Hindus related the following story:—*Vyasa* asked *Brahman* to procure him somebody who might write for him the *Bharata* from his dictation. Now he intrusted with this task his son Vinayaka, who is represented as an idol with an elephant's head, and made it obligatory on him never to cease from writing. At the same time *Vyasa* made it obligatory on him to write only that which he understood. Therefore Vyasa, in the course of his dictation, dictated, dictated such sentences as compelled the writer to ponder over them, and thereby *Vyasa* gained time for resting awhile."

[Sachau, Edward C., *Alberuni's India* 2-Vols., pp. 125-133, Vol. I]

VEDA-MATRI : 'Mother of the Vedas.' The *Gayatri.*

[Sorensen]

VEDANGAS : (Veda + angas.) 'Members of the Veda.' The shad-angas or six subjects necessary to be studied for the reading, understanding, and proper sacrificial employment of the Vedas :—

1. *Siksha.* Phonetics or pronunciation, embracing accents, quantity, and euphony in general.

2. *Chhandas.* Metre.

3. *Vyakarana,* Grammar. Said to be repressented by Panini, but rather by older grammars culminating in his great work.

4. *Nirukta.* Etymology or glossary, represented by the glossary of Yaska.

5. *Jyotisha.* Astronomy. Such knowledge of the heavenly bodies as was necessary for compiling a calendar fixing the days and hours suitable for the performance of Vedic sacrifices and ceremonies.

6. *Kalpa.* Ceremonial. Rules for applying the vedas to the performance of sacrifices. There, rules are generally written in the form of Sutras or short aphorisms, and so they are known as the *Kalpa-sutras* or *Srauta-sutras.*

[Dowson, *Hindu Mythology*]

VEDANTA : One of the six *Darsanas* (systems of Indian philosophy.) The name of *Vedanta* is not traceable in the older *Upanisads* but still the Vedanic thoughts which they enshrine, are claimed to have given, the first impulses to further philosophic speculations in India. (Max Muller *Six Systems* of *India Philosophy*, pp.113, 115). The essence of this philosophy is implied in the concepts that Brahma is truth, the world is an illusion, the soul is Brahman, naught else, that there is nothing worth gaining, enjoying or knowing excepting Brahman alone and that one, who knows *Brahman* is Brahman. (*Ibid*., p. 122). Aspects of this concept can be traced in the words addressed by *Uddalaka Aruni* to his son *Svetaketu*—"*Tat Tvam Asi* (Thou art That)." (*Chan. Upa*., VI, 8). In this sentence *Tat* is understood to mean the Brahman, the cause of the *Tvam* is the Soul (*Atman*), implying that God is the Soul or vice versa. That sage again and again repeats this great concept in the same *Upanisad*, emphasizing to *Svetaketu* : "That which is the subtle essence, in it all that survives, has its self. That is the Truth. It is the Self and thou, O *Svetaketu*, art it." [*Chand. Upa*. ix, (4)]. Aspects of this system can be traced also to the *Katha Upanisad* in the revelations made by *Yama* to *Naciketas* : "The knowing Self is not born nor does it die. It sprang from naught and raught sprang from it. The ancient is unborn, perennial, will last for ever : he is not destroyed, although the body is annihilated. (*Ibid*., ii (18). This idea was rendered into a poem *'Brahma'* by *Emerson*, the American poet. There is a further elucidation of this concept. In the same *Upanisad*, it is stated that the Self, smaller than the small, lesser than the great, is hidden and cannot be seen for it is in one's heart. But one, who is freed from all desire and grief, beholds, either through divine grace or elemental serenity, its immense majesty. [*Ibid*., (2)] Precepts of a model life are further advocated connection with this concept, declaring that the Self is hidden in every being and is not visible but is noticed only by those with keen intellects life the sage. A wise person is therefore advised to control his speech and mind (*manas*), keeping them within the Self which is knowledge and the peace eternal. [*Ibid*., iii, (12-13)]. This concept is enshrined in Kautilya's advocacy of controlling the six senses (*Artha*, Bk I, ch. VI, pp. 10-11, text, p. 11). According to this school only the divine essence, which permeates the universe, which cannot be seen or handled, which envelops the whole universe and can still be tasted, known and seen, alone is real in this false world, prevailing as the source of life even in the smallest germ, and without it nothing could emanate just as without God no universe could survive or subsist. (Max Muller, *op. cit*., p. 140). This ancient truth may be compared with its exposition in the *Manimekhalai*, the Tamil classic (6th century A.D.) where to the heroine, the 'Vedic scholar explains his tenets. He observed that an accurate knowledge of things might be obtained by ten means—perception, influence, comparison, authority, implication, propriety, rumour, impossibility, reversion and association. The great *Veda Vyasa*, *Krutakodi* and *Jaimini* recognized ten, eight and six of these means respectively. The preceptor added that perception was of five kinds, inference of three types, while fallacious media were eight varieties. According to this teacher, the *Veda* had the *Kalpa* as its hands, the *chandas* as its feet, *jyotisa*, its eyes, *nirukta*, its ears, *siksa*, its nose and *vyakarna*, its face. He explains *Vedanta* by cryptically stating that the Brahman is self existing, without either a beginning or end. (*Manimekhalai*, canto xxvii). The Vedantic teacher does not seem to have given a clear concept of the Vedantic system to the heroine. (R.N. Saletore)

[*Chandogya, Katha, Upanisads; Manimekhalai*; Belvalkar S.K., *Vedanta Philosophy*; Max Muller, *Six Systems of Indian Philosophy;* Kautilya, *Arthasastras;* Saletore *Encyclopedia*]

VEDANTA : A kind of literary works, identical with upanisads, known by Drona.

[Sorensen]

VEDAVATI : A river of Jambudvipa.

[Sorensen, *Mahabharata*]

VEDAVATI : The daughter of the sage Kusadhvaja, son of Brhaspati. She was renowned for her beauty and had set her heart on marrying none else than Visnu. When Ravana tried to gain her affections, she bluntly told him of her mind and that even the deities, not to mention the Gandharvas, had tried to win her in vain. Such stock replies one provoked the demon king, Samba (s.v.), so much that he at once slew he father, but nothing could deter her from her firm resolve. Ravana renewed his suit and once touched her hair and she was so enraged by this contact that she cut off her hair and threatened to commit *sati*, so that in her next birth she might be reborn as Sita and bring about his destruction. (R. N. Saletore)

[*Ramayana; Visnu Purana; Bhagavata Purana;* Dowson, Saletore, *E.I.C.*]

VEDA VYASA. As believed, Veda-Vyasa was the foremost learned sage, known as the arranger of the Vedas.

[*Mahabharata*]

VEDI : (1) A tirtha (2) wife of Brahman (Pitamah)

VEDIC-GYAN (VEDA, "KNOWLEDGE"). The Vedas compose the ancient sacred literature of India, and were believed to be divinely revealed. They fall into four divisions (Samhitas) : *Rig-Veda*, Veda of hymns; *Sama-Veda*, of chants or tunes; *Yajur-Veda*, of sacrifice; *Atharva-Veda*, of magic and spells, dealing with popular superstitions rather than with the religious and sacerdotal matters of the other three and though much is said above. The writers further say :

The *Rig-Veda* is divided into 10 Mandala, the greater number of which are ascribed to certain families of Seers (2-9 are known as the family books). This and the *Atharva-Veda* are of chief interest as regards ancient religious conceptions.

To each Samhita or Mantra is attached a prose writing, or later origin; these are the Brahmanas, theological treatises, concerned with sacrificial rites. Supplementary to these are the Aranyakas, "Forest treatises," mystical and philosophical, prepared for recluses; and the "*Upanishads*," of a more speculative character, dealing with Brahma (neuther) and Atman, the "world soul." We have in these, writes *Jacobi*, "the unique spectacle in the history of religion of the search for a supreme god after the popular gods had proved to be false."

The Sutras (Sutra=string), rule-books on matters of ritual, law, and everyday life, not reckoned as a whole among the divinely revealed scriptures.

The Vedas are among the most ancient writings of the world. Notwithstanding their great age it is now generally acknowledged that they are the product of a period of religious though that was drawing to its close. Tilak ("The Arctic Home in the Vedas") writes : "Though the Vedas are the oldest records of the Aryan race, yet the civilisation or the characteristics and the worship of the deities mentioned therein did not originate with the Vedic bards, but was derived by them from their inter-glacial forefathers and preserved in the forms of hymns for the benefit of posterity." It need hardly be said that Vedic scholars differ as to the number of centuries that may be assigned to these wonderful relics of the pre-historic past.

[Edwardes and Spence]

VEDIKA VEDI : A hall for reciting the *Vedas* with an enclosure, a pedestal, a bench or covered shed. It has also been interpreted to mean a moulding with designs (Acharya . P.K., *Dictionary,* p. 564). Further this term has also been applied to rails, which have been one of the distinctive features of Buddhist architecture. Such rails can be seen in the stupas at Bodh Gaya, Bharhut, Sanci and other places. This type of railing has been considered to have originated from the wooden fences protecting any *caitya-vrksa* consisting of a plinth (*alambana*) and uprights (*thamba*), with arrangemets for sockets to receive horizontal needles, along with a coping. (Saletore)

[*Manasara;* Acharya, P.K., *Dictionary of Hindu Architecture;* Brown, Perey, *Indian Architecture (Buddhist and Hindu);* Coomaraswamy, A.K., *A History of Indian and Indonesian Art;* Saletore, *Encyclopedia*]

VEDI-PRAJAPATEH : A tirtha, according to Mahabharata.

[Sorensen]

VEDISA : Identical with VIDISA—Modern Besnagar. It lies six miles northeast of Bhopal, Madhya Pradesh. It is important in Brahmanical and Buddhist legend and culture. In Buddhist chronicles this was the city where was born Devi, the mother of Mahinda who along with Sangamita was also born there. According to the *Mahavamsa,* Vedisa was built by the Sakyas, who has escaed from the Mumerous persecution of Vidudabha. (R.N. Saletore)

[*Dipavamsa;* Malalasekera, *Dictionary*]

VEDISA (VIDISA) : Ancient city. In Brahmanical literature also Vedisa (Vidisa) has been prominent from the days of the *Ramayana* which relates that it was presented by Rama Dasarathi to Satrughna. (*Uttarakanda,* ch. 121). The *Garuda Purana* refers to it as a prosperous city. (ch. 7, 34-35). Kalidasa called it the capital of Dasarna (s.v.) (*Meghaduta,* 25-26). Bana relates how a king named Sudraka ruled there (cf. *Kadambari.*) From the reign of Asoka it became a centre of the Buddhist faith though later Vaisnavism secured a foot hold there. It was the third important city in Malawa, the other two being Ujjain and Dhara (s.v.). It is well-known for its topes, which may be seen at Sanci. Sonari, Satadhara, Bhojpur and Andher.

[*Ramayana; Markandeya Purana,* Cunningham, *Bhilsa Topes;* Kalidasa, *Meghaduta, Malavikagnimitra;* Bhandarkar, D.R., *Carmichael Lectures,* 1921; Bana, *Kadambari.* Saletore; *Encyclopedia*]

VEDODAYA : 'Source of the Veda.' An epithet of the Sun as the source of the Samaveda.

[Dowson]

VEGAVAT : Swift. 1. A son of Krishna. 2. A Danava who fought on the side of the Salwas against Krishna, and was killed by Samba.

[Dowson]

VENA : Occurs in one passage of the Rig-Veda as a generous patron. *Prthavana,* found in the same passage, may or may not be another name of his, and *Parthya* in the following stanza of the hymn is perhaps his patronymic.

[Macdonell and Keith]

VENA : A river, present in the palace of Yama. Mother of fires, was in the stomach of Narayana.

[Sorensen]

VENA : Son of Manu Vaivasvata. Rishis slew him with Kusa blades purified with mantras, they bored his right thigh and nishada came out having black-red eyes, ugly face, and also appeared mlecchas living in Vindhya mountains. Rishis further bored the right hand of Vena and thence appeared a person, second Indra in form knowing Vedas.

[Sorensen]

VENA : In the Rig-Veda is thought by Tilak to be the planet Venus. But this is certainly imposible.

[Macdonell and Keith, *Vedic Index*]

VENA : Son of Anga, and a descendant of Manu Svayambhuva. When he became king he issued this proclamation :—"Men must not sacrifice or give gifts or present oblations. Who else but myself is the enjoyer of sacrifices? I am for ever the lord of offerings." The sages remonstrated respectfully with him, but in vain; they admonished him in stronger terms; but when nothing availed, they slew him with blades of consecrated grass. After his death the sages beheld clouds of dust, and on inquiry found that they arose from bands of men who had taken to plundering because the country was left without a king. As Vena was childless, the sages, after consultation, rubbed the thigh (or, according to the Hari-vaṇsa, the right arm) of the dead king to produce a son. From it there came forth "a man like a charred log, with flat face, and extremely short." The sages told him to sit down (Nishida). He did so, and thus became a Nidhada, (Nisada) from whom "sprang the Nishadas dwelling in the Vindhya mountains, distinguished by their wicked deeds." The Brahmans then rubbed the right hand of Vena, and from it "sprang the majestic Prithu, Vena's son, resplendent in body, glowing like the manifested Agni." The above is the story as told, with little variation, in the *Mahabharata*, the *Vishnu* and *Bhagavata Puranas*, and the *Hari-vansa*. The *Padma Purana* says that Vena began his reign well, but fell into the Jaina heresy. For this the sages pummelled him until the first of the Nishadas came forth from his thigh and Prithu from his right arm. Being freed from sin by the birth of the Nishada, he retired to a hermitage on the Narmada, where he engaged in penance. Vishnu was thus conciliated, and granted him the boon of becoming one with himself. This is the mythical story of Vena.

[Dowson, J., *A Classical Dictionary.*]

VENI-SANHARA : A Sanskrit play. The story taken from *Mahabharata* pertaing to dragging of Draupadi by Duh-Sasana. Wilson has edited and given analysis of this Drama.

[Dowson]

VENKATA, VENKATADRI : A mountain, which was seat of Vishnu. This hill is identified as modern Tirupati.

[Chanchreek and Jain, *E.J.R.*]

VENU : A kind of bamboo. This is first referred to in the *Taittiriya Saṁhita* as hollow (*su-sira*) (v..1, i,4). Venu is called flute and Venu Gopala is another name of Krishna. It was known to Kautilya, who recommended that it was one of the types of bamboo employed to make arrows, whose edges were to be made of iron, bone or wood so as to cut, rend or pierce. (*Artha.*, Bk. II, ch. XVIIS, p. III, text, p. 102). He clearly specifies it as belonging to the bamboo—group (*venu-varga*) of which he mentions eight kinds.

[Kautilya, *Arthasastra.*]

VENU : Krishna's flute was made of venu, there is reference of venu vana (forest of bamboo). Venu Gopala (flute player) is Krishna's another name.

[Chanchreek, *Brij Yatra*]

VENUPURA : Old name of modern Mudubidre, South Kanara District, Karnataka State. It was a famous Jaina centre, and well-known as the birth-place of Ratnakaranandi, known for his great work *Trilokasataka*. It comprised 10,000 verses, which he completed in nine months, in *saka* 1479 (A.D. 1557). Jainism still prevails there and its *basadis* are still extant with some interesting sculptures.

[Narasimhachar, *Karnataka Kavi-carite; South Kanara District Manual*, Saletore, R.N., *Vijaya-nagara Art*. Saletore, *Encyclopedia*]

VESALI (Vaisali) : Famous properous capital town. In Buddhist chronicles it was the capital of the *Lichchavis*. It comprised seven thousand and seven kings (*raja*), and equivalent number of play-grounds, gardens and lotus pools. *Lichchavika* corporation, life the *Vrjika*, *Mallaka*, *Madraka*, *Kukara*, *Kuru*, *Pancala* and others, lived by the title of *Raja*(king) (*rajasabdopajivina*), implying that everyone of its members was called a king. (Kautilya, *Artha.*, Bk. XI, ch. I, p. 407 text, p. 378). B.C. Law in Ksatriya Tribes in Buddhist India, has thrown much light on this prosperous city. Vesali was full of people, with three walls, each one three *gavutas* (s.v.) distant from the other, having three gates and watch towers (*Jataka* I, 504). It was a strong-hold of the *Nirgranthas* and often visited by the Buddha. He was first invited there by its inhabitants when, because of a shortage of food due to drought and pestilence, many had perished and disease had spread. When it became rampant, the citizens complained to the chief, who convened a public meeting when, after considerable discussion, it was finally decided to invite the Buddha. Immediately on his arrival showers, which had practically disappeared, suddenly poured as though in torrents. This was considered such a miracle that king Bimbisara and all his subjects paid the Buddha the highest honour and treated him with the greatest distinctioon. He was taken in a public procession to the banks of the Ganges where Bimbisara was awaiting his arrival and after some formalities escorted him back to Rajagrha. Vaishali flourished for centuries during Buddhist age. (R.N. Saletore)

[*Jataka*, I (Fausboll's ed); *Vinaya Pitaka*, Malalasekera, *Dictionary*, II, Kautilya, *Arthasastra*; Law, B.C., *Ksatriya Tribes in Buddhist India*.]

VESSAVANA : The Buddhist concept of Kubera. He was the ruler of the Yaksas, 10,000 crores in number, his coral seated vehicle was the *narvahana* and 12 *yojanas* in length. His life-span stretched for 90,000 years. (*Manoratha Purani, Anguttara Commentary*, i, 379). His wife Bhunjati, was as sincere a Buddhist as himself and their four daughters were Lata, Sajja, Pavara and Acchimati. In the Vajrayana pantheon Kubera is depicted differently, as riding on a man, with two hands carrying a goad and a mace.

[*Manoratha Purani, Commentary*, i; Malalasekera, *Dictionary*; Bhattacharya, B., *The Indian Buddhist Iconography*]

VETALA : A ghost or goblin; a sprite who haunts cemeteries and animates dead bodies.

[Dowson]

VETALA-PANCHAVINSATI : The twenty-five stories of the Vetala. It is the Baital Pachisi of Hindustani, and has been translated into all the languages of India.

The work is ascribed to an author named Jambhala-datta.

[Dowson]

Vetarani (Vaitarani) : A river. It is conceived as a stream in Mahaniraya, flowing by the Asipattavana, whose shallow and bitter water if drunk could kill a person by means of weapons secreted on its banks. (*Samyutta Nikaya*, i; 21). The name of this stream may be compared with its namesake Vaitarani which is mentioned in the *Mahabharata* (*Vana Parva*, ch. 113) and seems identical with the *Yama River* (*Yamassa Vetaranim*). (cf. *Samyutta Nikaya*, i, 21). It may be identified with the modern Vaitarani, which rises in the hills in the north-west of the former *Keonjhar State* (District) in Orissa, joins the *Brahmani*, passes *Candbali* and, as the *Dharma* river, falls finally into the sea.

[*Samyutta Nikaya*, i, 21 *Sutta Nipata Commentary*, ii, 482, *Jataka*, v, 262, *ibid* VI, 105; Malalasekera, *Dictionary*, II, p. 918; *Mahabharata*, *Vana Parva*, ch. 113; Orissa Gazetteer; Law, B.C., *Historical Geography*. Saletore, R.N., *Encyclopedia*]

Vetravati : The river Betwa, which rises in the Vindhyas and falls into the Jumna below Kalpi.

[Dowson]

Vetravati : A celestial river seen in the stomach of Narayana by gods; mother of fires.

[*Mahabharata*, III, 188; 222]

Vetrika : A people, according to *Mahabharata* (VI, 51)

Vettuvavari : A Tamil dance. It is depicted in the *Silappadikaram* as a kind of ritual dance performed in connection with the worship of *Korravai*, the deity of Triumph. In such a ritual the worshipper is not a priest but a priestess of the *Marava* tribe who danced in the middle of the street in the village where the worship was perfomed. She is said to have danced as though she was possessed by the deity herself to the great surprise fo all those who had witnessed the worship. In that state she foretold the villagers what disasters would befall them identical with the *Korravai*, in which six to nine, men and women joined together in a ring, clasping each other's hands and singing love and war songs. (*Aham.* 17).

[*Silappadikaram*, canto XII, 14, 15, XVIII; Kanakasabhai, V., *The Tamils 1800 Years Ago*, Subramanian, N., *Sangam Policy*, 1966. Saletore, R.N., *Encyclopedia*]

Vibali : Is found once in the Rig-Veda, apparently as the name of an unknown stream.

[Macdonell and Keith]

Vibhaga : Name of Siva, out of his 1000 names.

[*Mahabharata*, Sorensen]

Vibhakta : Name of Skanda.

[Sorensen]

Vibhanda : A rishi, was among rishis who surrounded Bhisma lying on arrow-bed.

[Sorensen]

Vibhandaka Kasyapa : ('Descendant of *Kasyapa*') is the name of a teacher, a pupil of *Rsyasrnga* in the Vamsa Brahmana. His body was covered by hair down to the nails.

[Dowson]

Vibhavasu : (1) A rishi, brother of Supratika, Cursed by Supratika he became a tortoise; devoured by Garuda.

(2) Also name of Agni (fire)

(3) Name of Surya (sun)

[Sorensen]

Vibhinduka : Occurs in the Pancavimsa Brahmana as the name of a man or a demon from whom *Medhatithi* drove away the cows. Hopkins is inclined to read Vaibhinduka as a patronymic of Medhatithi.

[Dowson]

Vibhindukiya : This is the name of a group of priests whose Sattra is mentioned in the Jaiminiya Upanisad Brahmana

[Macdonell and Keith]

Vibhishana : 1. 'Terrible.' but faithful and religious younger brother of Ravana. He, like his brother, propitiated Brahma, and obtained a boon. His was that he should never commit an unworthy action even in the greatest extremity. He was virtuous, and opposed to the practices of the Rakshasas. This led to a quarrel between him and Ravana, who kicked him from his seat. He flew off to Kailasa, and under the advice of Siva he went and allied himself with Rama-chandra, who received and embraced him as a friend and after the defeat and death of Ravana he was raised by Rama to the throne of Lanka.

[Dowson]

2. According to Saletore like Ravana, Vibhisana, after very severe penances, obtained from Brahma the gifts of unswerving righteousness, a knowledge of the *Brahmasutra* and immortality which was specially granted to him. In beauty, pity and righteousness he was unsurpassed. He was once seen in a vision by Trijata. Owing to his good nature he was diametrically opposed to his demoniacal brother Ravana who, once in a fit of excitement, kicked him from his seat with such force that Vibhisana flew straight to Kailasa. There he fell at Siva's feet and he was well received by Siva, who advised him to be friend Rama Dasarathi in his fight against Ravana who was doomed to perish. He adhered to this advice, helped Rama in his battle with Ravana and when the latter was slain, was installed as the Lord of Lanka. Vibhisana became a friend of Laksmana and paid tribute to Sahadeva.

[*Ramayana; Mahabharata;* Sorensen, *Index;* Saletore, R.N., *Encyclopedia*]

Vicitravirya : He was the son of Santanu and Satyavati. His sister was Citrangada. He married Ambika and Ambalika but, as he died early of consumption, he left no issue. But Vyasa begot on them the sons namely Dhrtarastra and Pandu.

[*Mahabharata;* Sorensen, *Index.*]

Vicitraviryasutotpatti : ("Begetting of sons for Vicitravirya"). *Satyavati* related to *Bhishma* the birth of *Dvaipayana* from the darkness of his skin he is also called *Krshna* (V. 4236)), who instantly came when *Kali* (i.e. Satyavati) thought of him, and promised to raise offspring in the widows of *Vicitravirya.* As there was no time for them to observe a rigid vow for one full year, he ordered that they should tolerate his ugliness. *Satyavati* first addressed herself to *Kausalya* (i.e. Ambika) and fed *brahmans, devarshis,* and guests **(I, 105).** *Ambika, seeing Vyasa,* closed her eyes in fear; therefore her son, though he was destined to be mighty, etc., and to have 100 sons, had to be blind. After his (i.e. *Dhrtarashtra's*) birth, *Vyasa* approached *Ambalika,* who became pale with fear; therefore, her son was pale and was named *Pandu. Ambalika* refused to receive *Vyasa* again and sent him a *Sudra* maid of hers, adorned with her own ornaments; on her he begat *Vidura,* who was *Dharma,* born under the curse of *Mandavya. Vyasa* then disappeared **(I, 106).**

[Sorensen, *Mahabharata Index*]

Vicitraviryoparama : ("Death of Vicitravirya"). When *Vicitravirya* had come of age, *Bhishma* went to *Varanasi* to the *svayamvara* of the three daughters of the king of *Kasi,* and, in order to marry them to *Vicitravirya,* he carried them off with force to *Hastinapura* (having defeated the other princes assembled, among these king *Salva,* whom he conquered by means of the *Varuna* and the *Aindra* weapons, but at last he left him with his life to return to his capital). The eldest, *Amba,* he let free before the wedding, as she declared that she, in her heart, had chosen the *Saubha* king (i.e. Salva), and had been chosen by him. *Ambika* and *Ambalika* he bestowed on *Vicitravirya.* After seven years *Vicitravirya* died of consumption (*yakshman*) (**I, 102**).

[Sorensen, *Mahabharata Index*]

Vidabha : A people of Jambudvipa.

[*Mahabharata*]

Vidagdha-Madhava : A drama in seven acts by Rupa on the loves of *Krishna* and *Radha,* written in 1533 A.D. "It is weak as a drama, and its literary merits are small."

[Dowson]

Vidagdha-Sakalya : This is the name of a teacher, a contemporary and rival of *Yajnavalkya* at the court of *Janaka* of *Videha* in the Brhadaranyaka Upanisad, the Jaiminiya Upanisad Brahmana, and the Satapatha Brahmana.

[Macdonell and Keith]

Vidarbha : Occurs in the earlier Vedic literature as the name of a place only in the Jaiminiya Upanisad Brahmana, where its Macalas (perhaps a species of dog) are said to kill tigers.

[Macdonell and Keith, *Vedic Index*]

Vidarbha : (1) King of the Vidarbhas, Bhima.

(2) People ruled by Bhima.

(3) A metropolis of the Vidarbhas.

[Sorensen]

Vidarbha : Popularly known region of Berar and probably including with it the adjoining district of Beder, which name is apparently a corruption of Vidarbha. The capital was Kundinapura, the modern "Kundapur", about forty miles east of Amaravati. This region is now a part of Maharastra.

[Dowson]

Vidatha : Is a word of obscure sense, confined mainly to the Rig-Veda. According to Roth, the sense is primarily 'order,' then the concrete body which gives order, then assembly for secular or religious ends, or for war. Oldenberg once thought that the main idea is 'ordinance' (from *vi-dha,* 'dispose,' 'ordain'), and thence 'sacrifice.' Ludwig thinks that the root idea is an 'assembly,' especially of the *Maghavans* and the Brahmins. Geldner considers that the word primarily means 'knowledge,' 'wisdom,' 'priestly lore,' then 'sacrifice' and 'spiritual authority.' Bloomfield, on the other hand, insists that Vidatha refers to the 'house in the first place (from *vid,* 'acquire'), and then to the 'sacrifice,' as connected with the house; this interpretation, at any rate, appears to suit all the passages. The term *vidathya,* once applied to the king (*samrat*), might seem to be against this view, but it may refer to his being 'rich in homesteads'; and the connexion of the woman with the Vidatha, as opposed to the *Sabha,* tells in favour of Bloomfield's explanation. That the word ever denotes an asylum, like the house of the Brahmin, as Ludwig suggests, is doubtful.

[Macdonell and Keith, *Vedic Index*]

Viddha-Salabhanjika : 'The status.' A comedy of domestic intrigue by Raja Sekhara. It was probably written earlier than the tenth century.

[Dowson]

Videha : A people; in Mithila people were vanquished by Pandu on his digvijaya.

[Sorensen]

Videha : An ancient country of which the capital was Mithila. It corresponds with the modern Tirhut or North Bihar.

[Dowson]

Videha : An ancient known region of India. Videha people are noted in the *Kausitaki Upanisad* (iv), along with the Kasis. This region was included among the Pracyas or the eastern areas in the *Aitareya Brahmana* (viii, 14) and its boundaries, like that of Kosala was, the river Sadanira (modern Gandak, the Kondochates of the Greeks) and is now believed to correspond to modern Tirhut. (*Imp. Gaz.* XII, 125). It may be said to roughly correspond to North Bihar and the adjoining areas with its capital, Mithila (modern Janakpur in the Nepalese Terai). This was one of the two principal kingdoms in the Vajji corporation, the other being Magdha. In *Gandhara Jataka,* Videha was 300 leagues in extent, with 16,000 villages, well-filled store-houses and sixteen thousand dancing girls and each village had one of them for itself. Being centre of commerce and trade was linked with Savatthi (Sravasti). There are references in Satapatha Brahmana, Jaina and Buddhist literature and other literacy compositions.

[*Majjhima Nikaya, Satapatha Brahmana. Aiteraya*; *Kausitaki Upanisad, Imperial Gaz.,* Macdonell and Keith, Malalasekera]

VIDEHA : This is the name of a people who are not mentioned before the Brahmana period. In the Satapatha Brahmana the legend of *Videgha Mathava* preserves clearly a tradition that in Videha culture came from the Brahmins of the West, and that *Kosala* was brahminized before Videha. The Videhas, however, derived some fame later from the culture of their king *Janaka,* who figures in the Brhadaranyaka Upanisad as one of the leading patrons of the Brahman doctrine. In the Kausitaki Upanisad the Videhas are joined with the Kasis; in the list of peoples in the Aitareya Brahmana the Videhas are passed over, probably because, with Kosala and Kasi, they are included in the term *Pracyas,* 'easterners.' Again, in the Sankhayana Srauta Sutra it is recorded that the Kasi, Kosala, and Videha kingdom had each the one Purohita, *Jala Jatukarnya;* and in another passage of the same text the connexion between the Videha king, *Para Atnara,* and the Kosala king, *Hiranyanabha,* is explained, while the Satapatha Brahmana speaks of Para Atnara as the Kosala king, descendant of Hiranyanabha.

Another king of Vedeha was *Nami Sapya,* mentioned in the Pancavimsa Brahmana. In the Samhitas of the Yajurveda 'cows of Videha' seem to be alluded, to, though the commentator on the Taittiriya Samhita merely takes the adjective *vaidehi* as 'having a splendid body' (*visista-deha-sambandhini*), and the point of a place name in the expression is not very obvious. The Videhas also occur in the Baudhayana Srauta Sutra in Brahamana-like passages.

The boundary of Kosala and Videha was the Sadanira, probably the modern Gandak (the Kondochates of the Greek geographers), which, rising in Nepal, flows into the Ganges opposite Patna. Videha itself corresponds roughly to the modern Tirhut,

[Macdonell and Keith, *Vedic Index*]

VIDEHA : Siradhvaja, the father of Sita, was one of the most celebrated of the Janakas. King Sudhanvan of Sankishya demanded the hand of Sita in marriage from Siradhvaja, but the latter killed Sudhanvan in a fierce battle and installed his own brother Kusadhvaja on the Sankishya throne. Siradhvaja's daughters Sita and Urmila were married respectively to Rama and Lakshmana, sons of Dasaratha, and Kusadhvaja's daughters Mandavi and Srutakirti, respectively to Bharata and Satrughna.

[Dr. Pruthi, *Vedic Civilization*]

VIDHATRI (VIDHATA) : Creator, Same as Brahama, Vishnu and Viswa Karma.

[Dowson]

Vidhava : Denotes widow, as the desolate one, from the root vidh, be bereft. Also literal meaning is husbandlessness.

[Macdonell and Keith, *Vedic Index*.]

Vidhi : The destiny, personified as Ordainer.

[Sorensen]

Vidhu : Seems clearly to mean (as it does in the post-Vedic language) the 'moon' in a passage of the Rig-Veda, where it is alluded to as 'wandering solitary in the midst of many (*vidhum dadranam samane bahunam*).

[Macdonell and Keith, *Vedic Index*]

Vidigbhanu : A Mahapurush.

[Sorensen]

Vidita : Vidita, of Yellow colour, who sits on a *padma* or lotus-seat, is the guardian Yakshi of the 13th Jina Vimalanatha. In her four hands she hold (from right to left) an arrow, noose, bow and a serpent respectively. Her name, meaning the "learned one", suggests the idea of a goddess of learning. With her yellow colour, symbols of bow, arrow and serpent and lotus-seat she seems to be a clear derivative of a form of the Hindu goddess Durga.

[Chanchreek and Jain, *Encyclopedia of Jain Religion*]

Vidula : A princess, mother of Sanjaya, the Sauvira king.

[Sorensen]

Vidulaputracasana : ("Vidula's instruction of her son"). The princess *Vidula* one day rebuked her son *Sanjaya*, who, being defeated by the king of the *Sindhus*, was lying dejected. "Without wrath, as thou art, thou canst not be counted as a man....It is better to blaze up for a moment than to smoke for a long time....He who has not achieved a great feat, forming the subject of men's conversation, only increases the number of men; he is neither man nor woman....It behoves thee not to adopt the idle, wretched, infamous, and miserable profession of mendicancy that is worthy only of a coward....He is a man who cherishes wrath and does not forgive... (V, 133)... The followers of the *Sindhu*-king are all discontented and waiting for the distress of their master; others will come to thee with their auxiliaries if they behold thee put forth thy prowess....While thou wert a child a Brahman said : 'this one, falling into great distress, will again win greatness.' *Sambara* has said 'there is not a more miserable state than that in which one does not see how to procure his food from day to day.' By slaying *Vrtra*, *Indra* became *Mahendra* ("the great Indra"), and obtained the *Soma*-cup of Mahendra (v. 4562, B. : *Mahendram ca graham lebhe*), and the lordship of all the worlds...Sovereignty is either the door of heaven or *amrta*...In the possession of wealth, rejoice, as before, with the *Sauvira*-maidens, and be not ruled over by the *Saindhava*-maidens...Handed down by tradition from time immemorial, the eternal essence of *kshatriya*-virtues (*kshatrahrdayam*) has been ordained by *Prajapati* himself...A *kshatriya* should rather break than yield. He should bow down to *brahmans* only and to virtue (*dharmaya*); he should rule over all others, destroying all evil-doers" (V. 134). The son complained that the heart of his mother was made of steel, and blamed the *kshatriya*-practices. *Vidula* said that if *Sanjaya* was about to be stained by infamy and she did not say it to him, her affection for him would be like that of a she-ass for her young. He ought to have recourse to virtue and profit..."We have many treasure-houses unknown to thee...thou hast also more than one friend." Despair left *Sanjaya's* heart, though he was not gifted with great intelligence. He roused himself and achieved all that his mother had pointed out. Indeed, this history, named *Jaya*, should be listened to by everyone desirous of victory, etc.

[Sorensen, *Mahabharata Index*]

Vidura : Also named Kshattr, son of Vyasa and a Sudra woman, the maid of Ambika, and incarnation of a portion of Dharma. [Sorensen, *Mahabharata*]

Vidura : 1. According to *Mahabharata* he was a son of Vyasa, a Sudra slave girl, who took the place of his consort. Vidura was called Kshattri, a term ordinarily applied to the child of a *Sudra* father and Brahman mother. He enjoyed the character of the "wisest of the wise," and gave good advice to both Kauravas and *Pandavas*, but in the war he sided with the latter. (Dowson)

2. He was the incarnation of a portion of Brahma, married a Parasavi, who was king Devaka's daughter. He was renowned for his wisdom and foresight which, despite all his attempts, failed to save the Kauravas. On the birth of Duryodhana, Vidura was the first to warn Dhrtarastra to abandon him, but his advice was not heeded. He could not convince the old king despite his citing chapter and verse from the scriptures. His warning to Duryodhana of his impending disaster also had no effect. He was one of those who performed the obsequies of Pandu and Madri. He sympathized with the Pandavas and informed them of the wicked Duryodhana's plot to destroy them and he dispatched a professional miner (*khanaka*) to save them from that fatal house of lac where, but for him, they would have been probably burnt alive. He also warned Duryodhana by citing the tale of Virocana and Sudhanvan. In order to avert disaster he advised Dhrtarastra not to invite Yudhisthira for the gambling match, which he hardly approved of but still had to do it. For his pro-Pandava view, he was once expelled from the Kaurava ranks but later recalled. He was so well versed in all scriptures that he was looked upon as the ideal scholar and the ablest among the Kurus, just as Uddhalaka was among the Vrsnis. He attended Yudhisthira's *Rajasuya* sacrifice, acted as his disburser, advised Dhrtarastra in an exposition of wisdom which is considered a masterpiece of sagacity and observation. He was kindhearted: gave shelter to Kunti in his own house, consoled Yudhisthira, and others in their moments of anguish and once cited the legend of Kirmira's slaughter as an illustration of avoidable destruction. As he was a portion of Dharma, it was declared that he would, after his demise attain salvation. (R. N. Saletore.)

[*Mahabharata*; Sorensen, *Index*; Dowson, *A Classical Dictionary*; Saletore, *Encyclopedia*]

Viduragamanaparvan(va) : ("On the arrival of Vidura," the 14th of the minor parvans of Mhbhr.). The news had been reported to all the monarchs that *Draupadi* had been married to the sons of *Pandu*, whom they had thought burnt to death. They then set out for their own dominions. *Duryodhana* became greatly depressed, and, with his brothers, etc., he set out for *Hastinapura*. *Vidura* was filled with joy, and related the news to *Dhrtarashtra*, who first thought that it was *Duryodhana* who had been selected by *Draupadi*, but was very glad on hearing that it was the *Pandavas*. But *Duryodhana* and *Karna* tried to stir him up against them (I, 200). *Dhrtarashtra* said that he was of their opinion, but did not wish to inform *Vidura* of it; therefore he had applauded the *Pandavas* in *Viduras* presence. *Duryodhana* suggested several plans for getting the better of the *Pandavas* (I, 201). *Karna* said that the plans would not succeed; he recommended to vanquish them by prowess, while their party was yet weak. *Dhrtarashtra* summoned *Bhishma*, *Drona*, and *Vidura*; and consulted with them (I, 202). *Bhishma* recommended to give to the *Pandavas* one half of the kingdom (I, 203). *Drona* approved of this, and moreover, recommended that a messenger should be sent to *Drupada* with gifts, and say that *Dhrtarashtra* was very glad of the new alliance with him, and would take the *Pandavas* to *Hastinapura* to be installed on the throne.—§ 242. *Karna* spoke contemptuously of *Bhishma* and *Drona*, saying that happiness depended on destiny, and not on friends, etc., mentioning the *Magadha* king *Ambuvica* (*b*) (I, 204).—§ 243. *Vidura* recommended the suggestion of *Bhishma* and *Drona*, and said that the *Pandavas* were invincible, as they were assisted by *Rama, Janardana, Satyaki*, etc. (I, 205). *Vidura* was sent by *Dhrtarashtra* with numerous jewels, etc., to *Drupada* and the *Pandavas* (also *Krshna* was present). *Vidura* said that *Dhrtarashtra* was highly pleased with the alliance with *Drupada*, and asked *Drupada* to permit the *Pandavas*, with their mother and wife, to return to their paternal city (I, 206).

[Sorensen, *Mahabharata Index*]

VIDURA-PARINAYA : Marriage of *Vidura* is described in *Mahabharata*. *Bhishma* married king Devaka's daughter, who was by caste a *Parasavi*, to *Vidura*, who begat upon her many children as excellent as himself.

[Sorensen, *Mahabharata Index*]

VIDURATHA : (1) Son of Kuru and Subhangi. Husband of Supriya and father of Anasvan.

(2) A Vrshni prince. Among the Vrshnis present at the svayamvara of Draupadi.

(3) A warrior of Mahabharata battle.

[Sorensen, *Mahabharata*].

VIDURATHA : A king. His name is cited by Kautilya, who has noted him as a ruler who failed to observe the regulation that a queen should not be visited by a king unless her personal cleanliness was vouched for by an old maid-servant of the Inner Apartments (*Antahpurah*). When he did so, by means of a weapon hidden in her tuft of hair, she killed him. This legend has been repeated by Kamandaka. No such king is known to history.

[Kautilya, *Arthasastra*; Kamandaka, *Nitisastra*, VII., 51-55. Saletore, *Encyclopedia*]

VIDVAT : Another name of Shiva (Siva), one out of his 1000 names.

[Sorensen]

VIDVATTAMA : Another name of Visnu, one out of his 1000 names.

[Sorensen]

VIDYA(1) : Vidya in Atharva-Veda and later denotes "knowledge," especially that of the three Vedas, which are called the *trayi vidya*, "the threefold knowledge," as early as the Taittiriya Brahmana. In a more special sense Vidya occurs in lists of objects of study in the Satapatha Brahmana. What exactly the expression here means is uncertain : Sayana suggests the philosophic system; Geldner the first Brahmanas; and Eggeling, more probably, special sciences like the Sarpavidya or the Visavidya.

[Macdonell and Keith, *Vedic Index*]

VIDYA (2) : Saletore quotes Kautilya who gives more details on more aspects of Vidya probably in his day. According to him a trainee, after his tonsure ceremony, had to learn the alphabet (*lipi*) and arithmetic (*ganita*). Then he had to study the three *Vedas, Anviksaki*, (the philosophy of the *Samkhya, Yoga* and *Lokayata* under, teachers of acknowledged authority (*sista*), the science of *Varta* (agriculture, cattle breeding and trade), under government superintendents and the science of *Dandaniti* (the science of punishment) "under theoretical and practical politicians." The trainee prince had to observe celibacy till he was sixteen. Thereafter, in the forenoons he had to study the military arts: concerning elephants, horses, chariots, and weapons and in the afternoons heard the *Itihasa* viz, *Purana* (traditional ancient texts) *Itivrtta* (history), *Akhyayika* (tales), *Udaharana* (illustrative stories), *Dharmasastra* (law) and *Arthasastra* (economics or finance). (Kautilya, *Artha.*, Bk II, ch. V, pp. 9-10, text, p. 10).

Other types of *Vidya* (knowledge) were recommended for orphans by the State (*asambandhinah*), viz., palmistry (*angavidya*) sorcery (*mayagata*), duties of the various orders of religious life, legerdemain (*jambhakavidya*) readings of omens and auguries, (*antara-cakra*) (*Ibid.*, ch. XII. 199).

Later, Vatsyayana (second or third century A.D.) recommended the study, along with the *Kamasutra* of the sixty-four arts (*kala*) which included singing, dancing, playing on musical instruments, writing and drawings, tattooing, magic or sorcery, ornamentation, gardening, sports and similar arts, (*Kama*. pp. 34-38).

In the eleventh century Somadeva in his *Kathasaritsagara*, (IV, p. 46) defined a kind of necromancy as a *Vidya*, styling it "the famous supernatural power and the independence of knowledge, the dominion over matter that is characterised by lightness (deftness) and other mystic properties." This strange power was claimed to have been based on the *Samkhya* and *Yoga* doctrines and, on acquiring it, one could become either a *Vidyadhara* or *Vidyadhari*. By mastering such knowledge one could enter another's body. (R. N. Saletore)

VIDYA (3) : Hindus had already conceived *Vidya* as a deity (Vac-Sarasvati). She was considered to be the embodiment of learning.

In Tantric Buddhism as well as in Jainism, Vidya, after the Brahmanical model, was honoured as a goddess, a deity of power (*Sakti*). The *Guhya Samaja* (c. Fifth-Sixth century A.D.), one of the earliest texts of Tantric Buddhism, depicts the various initiation ceremonies of a disciple. The preceptor took the hand of a lovely woman (*Sakti*) and placing it in his disciple's hand, declared that she (*Vidya*) had to be accepted and never to be abandoned for Buddhahood could not be attained by any other means. Such *Vidyas*, who were once real women, were later deified and worshipped. The *Sammoha Tantra* (Fourteenth century) lists about 100 of such *Vidyas* who were worshipped in the different parts of our country (cf, Bagchi, P.C., *Studies in the Tantras*, Calcutta, 1939), depicting various aspects of *Sakti*. Some of their names were adaptations of well-known Brahmanical and Buddhist deities.

Among the Jainas also certain goddesses were regarded as the devoted adherents of the Jinas and they too were worshipped with sacrificial rituals. Such deities were the *Sasanadevatas*, the *Matrikas* and the *Vidyadevis*. The last were sixteen in number and their chief was Sarasvati, a Bramanical goddess (s.v.) originally in the Hindu pantheon, and the names of some of the others were : Rohini, Prajnapati, Varasrmkala, Kali, Mahakali, Gauri, Manavi and so forth. Among these also many of these deities like Kali, Mahakali, Gauri and others were no doubt from the Hindu pantheon. (R. N. Saletore)

[*Chandogya Upanisad; Atharva Veda; Asvalayana Grhya Sutra; Taittiriya; Gopatha Brahmana; Dharmasastras* : Manu, Brhaspati; Vatsyayana, *Kamasutra; Sammoha Tantra; Uttaradhyana Sutra; Manjusrimulakalpa; Mahapratayangiradharani*; Sarvajnamitra; *Sarangadhara Stotra, Acara. In Saletore's Encyclopedia*]

VIDYA : Literally Vidya is Knowledge. This aspect of enlightenment is known in the

Brahmanical, Buddhist and Jaina pantheons as discussed earlier by Saletore. He further narrates as follows :

(1) In Brahmanical thought Vidya, for instance, in the *Chandogya Upanisad* covered a wide range of subjects. It included the four *Vedas, Itihasa, Puranas, Pitriya* rites and rituals, *Rasi* or the science of numbers (s.v. *ganita*) *Daiva* or the science of portents, *Nidhi* or mineralogy, *vakovakya* or the *tarka-sastra* or logic, *Ekayana* or ethics or what came to be called *nitisastra* or the science of polity, *Deva Vidya* or exegetics, *Brahma Vidya*, or knowledge pertaining to Brahma viz., *Vedangas, siksa*, phonetics, *Kalpa* or ritualism and *Chchandas* or prosody, *Vyakarana*, grammar, *Nirukta*, glossary of obscure Vedic terms and *Jyotisa*, astrology; *Bhuta Vidya* or the science pertaining to beings—Biology; *Ksatra Vidya* or military science, *Naksatra Vidya* or Astronomy, *Sarpa Vidya* or *Garuda Vidya* or the science dealing with poisons, *Deva Jana Vidya*, or the fine arts, viz, dancing, music, perfumery and the art of playing on musical instruments, and crafts pertaining to them. Lastly, came the *Ayur Veda* or the Science of Medicine.

Later, there seems to have been considerable controversy among political thinkers in India in regard to the number and importance of these branches of knowledge (*Vidya*). The school of Manu held that there were only three *Vidyas*, namely, the triple *Vedas, Varta* (agriculture and trade) and the science of government (*Danda-niti*). This was because the Anviksaki was nothing but a special branch of the *Vedas*. According to the school of Brhaspati there, were only two Vidyas—*Varta* and *Danda-niti* as Brhaspati thought that the triple *Vedas* were merely an abridgement (*samvarana*) to a man experienced in temporal affairs (*lokayatravidah*). The Usanas school considered that there was only one *Vidya*, namely, the *Danda-niti* for it believed that in that science all other sciences have their origin and end. But according to Kautilya there were four *Vidyas*, namely, *Anviksaki*, the triple *Vedas* (*Trayi*). *Varta*, and *Danda-Niti*. He emphatically maintained that from these three *Vidyas* all that, which concerns righteousness and wealth is learnt and that is why they are called *Vidyas*. He further explained that the philosophy of Samkhya, Yoga and Lokayata (s.v.) (atheism) comprised the *Vidya* of *Anviksaki*. From the triple *Vedas* are practised righteous and unrighteous acts (*dharmadharmau*), from *varta*, wealth and nonwealth (*arthanarthau*) and from *Danda-Niti*, the expendient and the inexpedient (*nayanayau*) as well as potency and impotency (*balabale*). He further observed that, seen in the light of these *Vidyas*, the *Anviksaki* is the most beneficial to the world, keeps the mind steady and firm in weal and woe and bestows excellence of foresight, speech and action, (Kautilya, *Artha.*, Bk. I, ch. II, pp. 5-6, text, pp. 6-7). Vidya, deified, was one of the epithets of Sarada and Sarasvati, the goddesses of learning and knowledge. (s.v.)

[*Chhandogya Upanisad;* Kautilya, *Arthasastra; Manusmrti.* In Saletore's *E.I.C.*]

(2) Saletore points out that in the Buddhist pantheon the Triple Brahmanical *Vedas* are apparently alluded to in the often occuring couplet in the *Theri Gatha* stating that the *Theri* concerned obtained the Tisso Vijja (*anupatta*). (cf. *Theri Sundari*). Vidya was also conceived by the Buddhists as a *mantra* of which the embodiments were the twelve Dharinis (s.v.) among whom the most popular are Usnisavijaya, Janguli, Parnasabari and Cunda. (R. N. Saletore)

[*Nispannyogavali*, pp. 57, 89, ff., Bhattacharya, B., *The Indian Buddhist Iconography*, pp. 220-221; *Theri Gatha*, ed. Bhagvat, N.K. In Saletores *E.I.C.*]

(3) In the Jaina pantheon sixteen deities are known as the *Vidya* and *Sruta Devis*, acknowledged by both the Svetambaras the Digambaras, writes Saletoer. The chief of all these deities is Sruta Devi or Sarasvati, the Brahmanical goddess, whose vehicle is the swan (*hamsa*), who has four hands, carrying the lotus, one showing the gift (*varada mudra*) and the other two holding a book and rosary. The Digambaras make her ride a peacock (*mayura*) and hold only the book and rosary. The rest of the deities are Rohini, Prajnapti. Vajra-Srnkhala, Vajrankusa, Apraticakra or Jambunada, Purusadatta, Kali, Mahakali, Gauri, Mahajvala or Jvalamalini, Manavai, Vairoti Acyupta, Manasi and Mahamanasi. The weapons they carry differ but they represent one concept, *Vidya*.

[Bhattacharya, B.C., *The Jaina Iconography*, pp. 163-77; *Pratistha-saroddhara, Acaradinakara*. Saletore, R.N., *Encyclopedia*]

Vidya : Vid, Knowledge. 'Vidya' means not mere "knowledge", but meditative knowledge, i.e. knowledge ending in meditation. According to Nimbarka, knowledge and meditation are interconnected : knowledge ends in meditation, meditation is based on knowledge.

Vidya is perfection, way to know the truth. World can be beautified through it. An individual can touch sky.

Brahman, the highest goal of men, can be attained through Vidya. So the importance of Vidya is emphasized by Badarayana on the basis of several scriptural statements like : "The knower of the self crosses over grief," "verily, he who knows the supreme Brahman becomes Brahman indeed", "The knower of Brahman attains the highest". "He attains all the world", "I know this great person of the colour of the sun, beyond darkness", "knowing him thus one becomes immortal on earth; there is no other way to salvation." "Just as the flowing rivers merge in the sea, discarding names and forms, so a knower, freed from name and form, attains the celestial Person, higher than high" "when the seer sees the Golden-coloured creator, the Lord, the Person, the source of Brahma, then the knower, having discarded merit and demerit, stainless attains the highest equality," and so on.

Vidya is not a subsidiary factor of karma (karmanga), but is an independent means. Jaimini, on the other hand, holds that Vidya is a subsidiary part of karma, because the self, which to be known, stands in a complementary relation to action, in consequence of being the agent, i.e., because any effort towards acts having heaven and the rest as their ends is possible if there be the knowledge of the self as different from the body and the rest of the part of the agent. Hence, through the *samskara* of the agent (kartr), the knowledge of the self, that is, Vidya, is a subsidiary element of karma. The scriptural statements like : "The knower of the self crosses over grief," "The knower of Brahman attains the highest" and so on are all merely valedictory passages (Arthavada). This view is supported by the example of king Janaka, who being a *Jnanin* performed several sacrifices and also by the scriptural statements, viz., "what alone one does with vidya (knowledge) with faith and the mystic doctrine, that alone becomes more potent", "Vidya and karma lay hold of him," "One who has studied the Vedas in the house of a teacher, according to rules, during the time of leisure which he gets after performing the duties towards his teacher, and having obtained his permission, should enter into the life of a house-holder studing the Vedas in some sacred place," and so on. All this shows clearly that even after having attained the knowledge of all the Vedas, one should continued to perform karmas. Again, the scripture statement, viz., "Only doing work here, let one desire to live hundred years. Thus work adheres to you, to a man. There is no other way than that"—shows that the utility of Vidya is for karma. On these grounds, Jaimini holds that Vidya is a subsidiary part of karma.

Nimbarka does not agree with Jaimini. He says that Vidya is not a subsidiary part of karma, but is an independent means. The reason is that the scriptral statements speak of the Lord, as an object of Vidya, and far superior to the individual soul. All the scriptural texts agree on this point that the Highest self alone is to be known, which would never have been possible had Vidya or the Highest Self been subordinate to karma. There are several scriptural texts which declare that the sages, after they had realized the true knowledge, declined to perform any karma. Thus, the sages descended from Kavasa, having known the Highest self, said—"For what purpose shall we study, for what purpose shall we perform sacrifices?" "Knowing his indeed, those ancient ones did not perform the Agni—hotra sacrifice," "Verily, having known that self the Brahmans, rising above the desires for son, the desires for wealth-live the life of mendicants." On the other hand, holds Nimbarka, the performance of karmas without any desire for results, but only with a desire for knowledge, is justified. It has been stated by the Lord too thus : "By karma also, Janaka and others attained perfection", and "The knowers should similarly act without attachment, desiring the welfare of the world." The sense is that if it be held that Vidya is a subsidiary part of karma, then, the scriptural texts about the performance of karma will come to be non-contradicted. The scriptural statement, viz. "What alone one does with Vidya,...." and so on does not refer to all Vidyas but only to the particular Vidya called Udgitha. Again, the Sruti—'Vidya and karma ley hold of him' should be taken as referring to two different purposes for different persons—Vidya for one, and karma for another. The text, viz., "One who has studied the Vedas in the house of a teacher...." and so on refers to a man who has studied the Vedas and not to a man who has attained true knowledge. Then the text, viz., "Only doing work here, let one desire to live a hundred years," etc., dose not refer to a man who has attained true knowledge; for there is nothing in the text to suggest such a meaning.

Thus, it is clear from the above that Vidya is not a subsidiary element of karma, but is an independent means. Far from being a subordinate factor of karma, it on the contrary, destroys karma which lead to endless rebirths, thereby hindering the attainment of final release. The text declare the destruction of karma by Vidya, thus : "The knot of the heart is broken, all doubts are cut off and his works perish 'when he who is high and low is seen'" and so on. There are statements by the Lord too, viz., "Him whose works are burnt off by knowledge the wise call a knower," "The fire of knowledge reduces all works to ashes, O Arjuna!"

Vidya is Krishna (Visnu) and Pandavas. Avidya is Duryodhana, the root of destruction. All wars in the past, as well as in future will occur due to Avidya. It is not to be supposed that karmas are absolutely useless. The fact is that karmas help the rise of Vidya and are, as such, elements of Vidya (*Vidyanga*). In accordance with the scriptural text : "Him the Brahmans desire to know by the recitation of the Veda by sacrifice," Vidya depends for its own origination on all the karmas which are the means, as one depends on a horse for going. The performance of the karmas, in accordance with one's caste and stage of life, has the effect of purifying the mind and thereby helping the rise of Vidya. Of course, the function of karmas ends here, i.e., in going rise of Vidya, for once Vidya is generated, it does not wait for anything else, but itself leads to salvation. Thus, karmas produce Vidya, but are, in their turn, destroyed by that very Vidya which they have produced. It is to be noted, however, that karmas do not always give rise to Vidya and thereby lead to salvation—sometimes they give rise only to merit, and thereby lead to heaven only. The fact is that it is the spirit with which one undertakes a karma that determines the end attained. A man, who is desirous of salvation, performs sacrifice, etc. in a disinterested spirit with no desire for heaven, attains knowledge as a result and through it, salvation. But a man, who is not desirous of salvation, performs his duties in a selfish spirit with a view to attaining heaven, and the rest, accumulates merit as a result, goes to heaven, and is born on earth once more.

Not only the performance of karmas, but the internal control of the senses and so on, too, are incumbent on one who is desirous of knowledge (Vidya) as a means to salvation. In order that there may be a rise of Vidya in him, he must be calm, self-controlled, indifferent to worldly objects, for-bearing and collected.

Besides, for the attainment of Vidya pure food is equally necessary. Pure food leads to the purification of the inner-sense (*sattva*), which, in its turn, leads to the dhruvasmrti, i.e., love for the Lord similar to that of a worldly man for perishable objects. Of course, when life is found in danger without food, then for its preservation alone one may take even such food which one would not have taken in normal condition in any case. Muttering of some mantras also helps one to attain Vidya, through the purification of one's inner-self (antahkarana).

Further, one, who is desirous of knowledge of Brahman, must have deep learning, childlike simplicity and unostentatiousness and profound thoughtfulness and the gift of silence. All these help in rise of Vidya.

These are some of the accessories for the attainment of Vidya.

The conclusion, thus, is that Vidya is not a subsidiary part of karma, but is an independent means. But in spite of this, it is not to be supposed that karmas are absolutely useless. The fact is that karmas help the rise of Vidya. Hence, some, viz., the ascetics, who are not required to perform sacrifices, etc., can attain Vidya (knowledge) without the help of karma, while others again, viz., religious students and householders—who are required to perform sacrifices, etc., in accordance with their respective castes and stages of life—can attain Vidya only through the proper performance of sacrifices and the rest.

The question is : who are entitled to "Brahmavidya" (the knowledge of Brahman)?

Generally speaking, one who has studied the Veda with its six parts; who has been assailed with doubt, arising from texts which teach that the fruits of karma are both transitory and eternal, i.e., whose mind is assailed with doubt owing to the contradictory teachings regarding the fruits of karmas, some texts declaring that the fruits of karmas are transitory, while others declaring that they are eternal; who has, for that very reason, enquired into the science which is concerned with the consideration of religious duties. i.e., Purva-mimamsa, and has, thereby, gained the knowledge determined therein regarding karmas, their kinds and their fruits; in whom, as a consequence, there arisen a disregard for worldly objects, that is the result of a discrimination between the finitude and eternity of the fruits of the knowledge of karmas and Brahman respectively, the former being surpassable, the latter non-surpassable; who wishes for the grace of the lord; who is covetous of having a vision of Him; to whom the spiritual preceptor is the only God; who has wholehearted devotion for the holy spiritual teacher; and who is desirous of final release,—is entitled to Brahma-vidya.

Further, all those who belong to one or other of the stages of life or the asramas—both householders and ascetics—are entitled to Brahma-vidya through the proper performance of their duties prescribed for the particular stages of life.

Finally, even those who stand between the stages of life, that is to say, who do not belong to any particular stage of life are entitled to Brahma-vidya provided that the fact of their not belonging to any particular stage of life is due to mishap and not to actual lapse or wilful negligence on their own parts; for example, a widower, by misfortune, happens to be outside all stages of life—being neither a religious student nor a householders, nor an ascetic. Such persons can attain Vidya through the muttering of prayers (japa), fasting (upavasa), worship of the deity (devataradhana) and so on, there being no particular asrama-dharmas to be performed by them. It is to be remembered, however, that one should belong to one or other of the stages of life if one can help, for it is far better to do so than to remain outside. But persons who voluntarily lapse from their stages of life through misbehaviour, are not entitled to Vidya like widowers and so on. Such a lapse is a very serious offence. A Naisthika-brahmacarin, a Vaikhanasa and a Parivrajaka, observing the vow of chastity, who lapse from their vow are as good as the slayers of themselves and no penance can atone for their sin.

The conclusion arrived at, therefore, is that the adhikarins of Vidya are, generally speaking, those who have studied the Vedas and the purva-mimamsa, have approached a preceptor and have been ceremonially purified; all those who belong to one or other of the stages of life through the proper performance of their duties prescribed for the particular stages of life; and some who stand midway, like widowers and the rest, through the muttering of prayers, fasting, charity, worship of the deity, non-violence, centement, straight forwardness, company of the great and so on.

There is no fixed rule when Vidya is going to arise. It may arise here or hereafter. If one has no obstacle, in one's way, then one does attain Vidya in this very birth; but, if there be obstacles, then one will have to wait for another birth. There are Srutis to support both—"He whom many, though hearing, know not." "Even when in womb, Vama-deva perceived." All truth, all sciences are Vidya.

[Agrawal, M.M., *Indian Philosophy*]

VIDYADHARA : A class of supernatural beings. *Vidya-Dhara* (mas.), *Vidya-Dhari* (fem.). "Possessors of knowledge." A class of inferior deities inhabiting the regions between the earth and sky, and generally of benevolent disposition. They are attendants upon Indra, but they have chiefs and kings of their own, and are represented as intermarrying and having much intercourse with men. They are also called Kama-rupin, "taking shapes at will"; Khechara and Nabhas-chara, 'moving in the air;" Priyam-vada, 'sweet-spoken.'

[Dowson, *Hindu Mythology*]

Vidyamurti : A learned scholar, knowledgeable sage. A teacher.

[Dowson]

Vidyananda : He was a great Jaina scholar, who lived in the ninth century. He was a well-known logician of the early mediaeval period. According to a later writer he was a resident of Pataliputra. He was also known as Patrakesari. In the colophons of several of his works a number of Western Ganga kings ruling in the later part of the eighth century and the first half of the nineth century are mentioned. This shows that he lived around 800 A.D. Further, in his *astasahasri* he admits that he was greatly helped by the advice of Kumarasena, who may be identical with the saint of the same name, mentioned in the *Harivamsa* of Jinasena II (783 A.D.). We should also remember that Vidyananda Patrakesari is also mentioned by Jinesena I, in his *Adipurana*.

The principal work of Vidyananda is the *Aptamimamsalamkrti* also called Astasatibhsaya and *Astasahasri*. It contains an elaborate exposition of various logical principles. In the opening and closing lines of this text he makes an indirect reference to Samantabhadra and Akalanka respectively. In chapter X he openly says that he followed the Astasati of Akalanka in explaining the Aptamimamsa. Another important work of Vidyananda is the *Aptapariksa*, which consists of 124 verses, is generally based on the *Aptapariksa*. The *Pramanapariksa* is a work in Sanskrit prose and it is definitely a contribution to Jain logic. The *Slokavarttika* is a commentary of Umasvati's famous work. Vidyananda shows his thorough acquaintance with almost all Buddhist and Brahmanical logicians. His other works include *Satyasanapariksa* and Vidyananda-mahodaya. In the former days, Vidyananda has made an examination of Indian philosophical systems."

[Chanchreek, K.L. and Jain, Dr. Mahesh, *Jainism from Rishabha Deva to Mahavira*]

Vidyananda : Surnamed Patrakesari he was great Jaina scholar, assigned to the second half of the seventh and the first half of the eighth century A.D. He and Prabhacandra are alleged to have defended in an open discussion Akalanka against Kumarila. He was the author of the following works : Astasahasri, a commentary on the Astasati, Tattavarthaslokavartika, a commentary on Umasvati's work, *Aptapariksa, Patrapariksa, Pramananirnaya* and *Pramanapariksa*, (s.v. Vadi Vidyananda.) Hiralal, *Catalogue*.

[Vidyabhusana, S.C., *History of Indian Logic.*, Winternitz, M., *Indian Literature*, Saletore, B.A., *Medieval Jainism.*, Saletore, R.N., *Encyclopedia*]

Vidyapati : (1) This title was bestowed on the poet Bilhana in the Calukyan court at Kalyani, in Andhra Pradesh. (c f., Bilhana, *Vikramanka devacarita*).

(2) A poet who was patronized by king Sivasimha of Mithila (Janakpur). (Grierson, *I.A.*, XIV, pp. 182-96).

(3) Merutunga refers to a Vidyapati, whom he calls a great poet, who praised king Karna of Gujarat (A.D. 1064-94).

[Merutunga, *Prabandhacintamani*; Saletore, *E.I.C.*]

Vidyapati : A well known poet of Mithila, who wrote his poetry in Maithili language (a dialect of Bihar).

[Dowson]

Vidyaranya : Lit., a forest of learning. A saint and scholar. His real name was Vidyatirtha Svami and he was given this title of Vidyaranya for his immense learning. Kryasakti Pandita was the royal preceptor (*Raja-Guru*) of the founders of the Vijayanagar empire up to Deva Raya I. In A.D. 1346, the five brothers, who had founded this great empire to stem the tide of advancing Islam in South India, led by Harihara, went on a pilgrimage to Sringeri, the celebrated Saiva matha, where they celebrated the acquisitions of their victory and with his brothers bestowed a munificent grant on that *matha*. The assertion that they went there "on the advice of the Hoysala king" (Walker, B., *Hindu World*, II, p. 506) is absurd, unhistorical and purely conjectural. The object of this visit was to do obeisance to the Sringeri *Guru* whose "friendship gained was never lost." (*E.C.*, V, Sg 1, p. 92). This Sringeri *Guru* must not be confounded with the Vidyaranya Sripada who succeeded him. The first Vidyaranya, called Senior, granted them financial assistance by causing a "shower of gold for about three-fourths *ghatikas* (1½ hours)" as recorded in tradition, a picturesque manner of describing his considerable financial aid. The Senior Vidyaranya seems to have survived till A.D. 1356 for, in a grant of the *Mahamandalesvara* Vira Bukka Odeva, who visited Sringeri in that year and made the customary gifts, it is recorded that the *muni* Vidyatirtha Vidaranya surpassed the sun by his ability to remove both the internal and external darkness of men, by day or night (*M.A.R.*, for 1916, p. 56). He must have continued to survive till June, 14th A.D. 1375 for an inscription of that date relates that Bukka Odeya had become "very great" with the assistance of Vidya-tirtha *Muni*. (*E.C.*, IV, Yd 46, p. 58). (R.N. Saletore)

[Saletore B.A., *Social and Political Life in the Vijayanagara Empire* II vols., *E.R.S.C.*, for 1913, 1924-25; *M.A.R.*, for 1929. Saletore's *Encyclopedia*]

Vidyaranya Sripada : A sage. Who succeeded the first guru Vidyaranya as the pontiff of Sringeri matha on the 25th October, A.D. 1375 (*460 of 1928-29* p. 54). In A.D. 1380 Bukka Raya of Vijayanagara invited this sage, who was then in Varanasi, to return to Virupaksa (Hampe) and after his return he was taken to Sringeri where lands were granted for his maintenance. He died on Saturday, 26th May, A.D. 1386, when Harihara II had granted some lands in Sringeri, which was renamed Vidya-ranyapura *M.A.R.*, for 1916, pp. 56-57; *Ibid.* 1914.

[Saletore, *E.I.C.*]

Vidyaranya, Vidyaranyaswami : "Forest of learning." A title of Madhavacharya, as patron of the city of Vidya-nagara, afterwards altered to Vijaya-nagar, the capital of the last great Hindu dynasty of the Dakhin.

[Dowson]

Vidyatirtha : Name of a tirtha.

[Sorensen]

Vidyavasa : Mahapurusha.

[Sorensen]

Vidyota : An Apsaras, (danced in the palace of Kubera).

[Sorensen]

Vidyudvarcas : A Vicvadeva.

[Sorensen]

Vidyujjihva : A Rakshasa, (slain by Duryodhana).

[Sorensen]

Vidyujjihva : A matr.

[Sorensen]

Vidyunmalin : An Asura. Lord of the iron city. Son of Taraka.

[Sorensen]

Vidyuta : An Apsaras, danced in the palace of Kubera.

[Sorensen]

VIDYUTAKSHA : A warrior of Skanda. (Skanda) : IX, 45*n*, 2564.

[Sorensen]

VIDYUTPRANA : An Apsaras, daughter of Pradha, danced at the birth of Arjuna.

[Sorensen, *Mahabharata*]

VIDYUTPRABHA : A Danava, pleased with him Mahadeva (i.e. Civa) granted him the sovereignty of the three worlds which he enjoyed for a hundred thousand years. *Civa* (*Siva*), further granted him that he should become on of his attendants and obtain a hundred millions of children, and gave him the region named Kusadvipa.

[Sorensen, *Mahabharata*]

VIDYUTPRABHA : A rshi, (instructed Indra).

[Sorensen]

VIDYUTPRABHA : Pl. (°*ah*), name of ten Apsaras.

[Sorensen]

VIDYUTSTANITAGARJITA : Civa (1000 names).

[Sorensen]

VIGAHANA : A king. (Mukutanam, among the wicked kings who annihilated their kinsmen and relatives).

[Sorensen, Mahabharata]

VIGHNESA : Ganesa.

[Sorensen]

VIGRAHA : A companion of Skanda. (given to Skanda by the Ocean.)

[Sorensen]

VIHANGA : A serpent, of Airavata's race.

[Sorensen]

VIHANGAMA : ("moving in the sky") = Surya (the Sun).

[Sorensen]

VIHARA : It is a much talked term for Buddhist mathas or monasteries, parallel to Vedic ashramas where sages lived.

[Sorensen]

VIHARA : A monastery of Buddhist faith. In Buddhist days *viharas* accompanied but, later detached from the *caitya*-halls and subsequently they were furnished with chapels for worship which could be performed without proceeding to the *Caitya*-hall. Several of such *viharas* survive at Ajanta, Nasik and other centres of one-time Buddhist influence. As can be seen from some examples at Ajanta (nos. XVI and XVII), they had pillared halls with typical cells enshrining seated Buddhas in the *pralamba-pada-asana*. The beauty and variety of these pillars are worth noticing for one is not like another. Usually, however, the pillars are spiral with rounded capitals, which are occasionally ornamented with horizontal ribs. Fergusson once compared them to the Christian churches thought not aptly. (Fergusson, *History of Indian and Eastern Architecture*, p. 130, f.n. 1). (R. N. Saletore)

[Acharya, P.K., *Dictionary of Hindu Architecture*; Coomaraswamy, *A History of Indian and Indonesian Architecture*; Brown Percy, *Indian Architecture* (*Buddhist and Hindu*); Burgess, *Cave Temples of Western India*; Saletore, R. N., *Encyclopedia*]

VIHAVYA : A brahman. He was son of Varcas, (father of Vitatya).

[Sorensen]

VIHAYASAGATI : Vishṇu (One of his 1000 names).

[Sorensen]

VIHRSHTA : Civa or Siva (One of his 1000 names).

[Sorensen]

VIJAGANITA : A work on algebra, translated by Cole Brooke and Strachey. It is a chapter of the work called Siddhanta-siromani, written by Bhaskaracharya. There are several editions of the text.

VIJAYA : An ancient king.

[Sorensen]

VIJAYA : Arjuna. Pandawa warrior.

[Sorensen]

VIJAYA : The dart of Civa. In the palace of Kubera.

[Sorensen]

Vijaya : The Yaksha Vijaya, meaning "Victory," green in colour and with a swan (*hamsa*) for his vehicle is the guardian deity of the eight Jina, Chandraprabha. He has only two hands, the right one holding a disc (*chakra*) and the left one a hammer. The sculptures of this commanding Jina discovered from Gwalior in M.P. include the figure of this Yaksha. His two arms, also shared by the Yaksha guardian of Mahavira, the last Jina, as well as his green colour, common with the Yakshi of the 10th Jina, are his unusual features. Vijaya is also another name of the Hindu god Yama who rides a buffalo.

[Chanchreek and Jain, *Encyclopedia of Jain Religion*]

Vijaya : There is a very interesting legend of Vijaya, narrated by R. N. Saletore which is a sort of cultural and religious colonization, probably having Buddhist influence. A Gujarat king had colonized Ceylon. He was the son of Sihabahu (Simhabahu) and Sihasivali, who had ruled over lata (South Gujarat). She borne him twins sixteen times and the eldest was Vijaya and his younger brother was Sumitta (Sumitra) and they were in all thirty two brothers. In course of time he was appointed Vice-Regent. He had a violent disposition and his followers committed many intolerable atrocities, which roused the people to complain to the king, who looking into the matter, severely blamed his son, but his advice fell on deaf ears. As such deeds were repeated thrice, the king caused Vijaya and his followers to half-shave their heads, and with their wives and children banished them from the country dispatching them all in two huge ships, one bearing the women and children and the other the men folk. They landed first at Nagadipa, then at Mahiladipaka (Strirajya?), and lastly, at Supparaka, but in all these, as their violence made them unpopular, they set out again till they reached Ceylon and landed in a region called Tambapanni (Tamraparni) "on the day the Tathagata lay down between the two twin-like Sala trees to pass into *nibbana*" [*Mahavamsa*, ch. VII (1-47), pp. 51-54 Geiger-Bode's ed.]. If the Buddha's demise is to be ascribed to 483 B.C. (Geiger, *op. cit*., Intr. p. xxiv), then this landing of Vijaya in Ceylon may be ascribed to that date. Soon Vijaya found that a Yakkhuni had buried all his seven hundred followers in a chasm, one by one. Convinced that she must have thus captured his men, he caught her in a noose, seizing her by the hair and threatened her that he would slay her if she did not restore his men to him. She agreed to do so, if he would spare her life and she also promised him a kingdom and a "woman's service." On making her swear an oath, he released her and she fed his followers. Transforming herself into a young woman of sixteen, she lay with him and told him that there was a Yaksa city called Sirivatthu (Srivasthu). The daughter of the Yaksas (s.v.), who dwelt in the city of Lanka, had been brought thither and for the wedding there would be a grand festival lasting one week and a great multitude had gathered for that purpose. so she requested Vijaya to destroy the Yakkhas for later it would not be possible. When he inquired how he could do so as they were invisible, she told him where they were and when she would utter some cries, then he should strike and his weapon would fall on them, by her magic power. When he thus slew all those Yakkhas, he donned the Yakkha king's garment and bestowed the other on his followers. Then he founded the city of Tamraparni together with the Yakkhini and his followers. His ministers commenced to build houses. One named Anuradha built the village Anuradhagama and so they built Upatissagama, Ujjeni, Uruvela, and the city of Vijeta. Thereafter they approached him and requested him to become their king but he refused consecration unless a maiden from a noble house would also be consecrated as his queen simultaneously. They despatched some people, with many valuable gifts to the city of Madurai to woo the daughter of the Pandu (Pandyan) king of that place and also to get some daughters for his ministers and other followers. The king of Madurai, on receiving this mission, agreed to send his daughter and on his consulting his ministers, they too consented to follow suit. It was, therefore, proclaimed that those, who were willing to send their daughters, should provided them with a double store of clothing which they had to place outside their house doors. By this sign the King's officers could know that they could take their daughters to be sent to Lanka. When this was done, all the maidens were fitted out with ornaments and provisions, befiting their ranks, together with a thousand families of the eighteen guilds who were entrusted with a latter in reply to Vijaya's despatch. This party, leaving by sea disembarked at Mahatittha (now Matota opposite Mannar island).

Meanwhile Vijaya had a son and daughter by that Yakkhini (Yakshi). When he came to know of the arrival of the party from Madura, he told her to leave with her two children but she was afraid of doing so for fear of the Yakkhas, whom she had slain but, after much pursuasion and a gift of a thousand pieces of money, she left, for Lanka. Leaving her children outside, she went in first and, when she was recognised, by other people, in their fear, being taken for a spy, she was at once slain and her children were asked to leave. So they fled to Sumanakuta where, marrying each other descendants came to be known as the Pulindas, a wild tribe.

The way was now made clear for Vijaya. The envoys of king Pandu (his name is unknown) presented his daughter and the other maidens to his ministers and retainers. Finally, afterwards, in a full assembly they consecrated Vijaya as their king and celebrated a great festival in its honour. His queen was also consecrated and every year he sent to his father-in-law a pearl shell worth 100,000 pieces of money. Forsaking his former wicked life, Vijaya reigned for thirty-eight years in the kingdom of Tamraparni. If the Buddha's *nirvana* is to be ascribed to 483 B.C, then this consecration of Vijaya may be considered to have taken place in that year. But, as the *Mahavamsa* cannot be relied upon as historical evidence without corroboration, this date must be taken to be only tentative. (*Mahavamsa*, Ch. VIII, (1-12), pp. 62-63).

[Saletore, R.N., *Encyclopadia*]

VIJAYA-NAGARA : The capital of the last great Hindu dynasty of the south. It was originally called Vidya-nagara, "city of learning," after the great scholar and minister Madhavacharya, entitled Vidyaranya "forest of learning." But in the days of its glory the Vidya was altered to Vijaya, "victory."

[Sorensen]

VIJAYANAGARA : Learned scholar, R.N. Saletore has traced the Vijayanagara Empire's history in detail which is as follows : Modern Hampi, near Hospet, Karnataka State was founded in A.D. 1346 by five brothers, Bukka, Harihara, Kampana, Marappa and Muddappa. They established this empire to uphold the Hindu Dharma and certainly not for fostering "orthodoxy" as imagined (Walker, B., *Hindu World*, II. p. 567) and also to stem the advancing tide of Muslim onslaughts commenced by Malik Kafur and but for them the whole of South India would have been overrun and probably also proselytized. Four dynasties ruled over this empire from A.D. 1346 till 1646 when it faded out of existence. This city was at no time originally the capital of the Mughals. (Walker, *op. cit.*, II, p. 566). The empire embraced the whole of South India from the river Krishna down to Cape Comorin, sometimes including Ceylon and never "roughly the area of the modern state of madras" "(Walker, *op. cit.*, II. p. 566). The first dynasty was the Sangam, which held the throne from A.D. 1346, till 1478, and had nine kings. The throne was the seized by the Saluvas, who were also Yadavas, who however, had only two representatives who reigned from A.D. 1478 to 1496. The third was the Tuluva Dynasty which was in power from A.D. 1499 to 1567 when its destinies passed on to the Aravati kings. The Tuluva dynasty had six emperors of whom Krsna Deva Raya was one of the most glorious in Indian history. The Aravati Dynasty had also six kings and after them the empire passed into oblivion.

The Sangama dynasty rulers were the following—Harihara I or Hariappa Odeyar (A.D. 1346-58), Harihara II (A.D. 1358-1404), Bukka Raya II (A.D. 1404-06), Deva Raya I (Pratapa) (A.D. 1406-16), Vijaya Raya (A.D. 1416-17), Deva Raya II (A.D. 1417-46), also known as Praudha Deva Raya Mallikarjuna, Immadi Deva Raya, who was followed by Virupaksa, who was ruling in A.D. 1459.

The Saluva dynasty had its first representative in Saluva Narasimha or Nrsimha or Narasinga Raya Odeyar (A.D. 1487-93). He was its most powerful monarch and was followed by Immadi Narasimha Odeyar (A.D. 1493-96). He was murdered by his general Narasa or Narasingha, who founded the Tuluva Dynasty.

The Tuluva dynasty monarchs were Narasimha (Narasa or Nrsimha) A.D. 1496-1503). Narasimha had three wives : Tippaji, whose son was Vira Narasimha, who succeeded him (A.D. 1504-09), Nagala Devi, whose son was the great Krsna Deva Raya, and Obambika, whose sons were Acyuta and Ranga, who married Timmamba. Krsna Deva Raya (A.D. 1509-30) was the most noteworthy of all the monarchs. He subdued the recalcitrant Ganga chief of Ummattur, captured Virabhadra, the son of the Gajapati of Orissa during the siege of Kondavidu and granted him an estate in the Maleya Bennura country to the west of Mysore, (*E.C.*, XI, Dg. 107). He systematically routed the intractable Muslims of the Deccan one after the other, till by about A.D. 1520 his acknowledged superiority over all of them brought between him and the Bijapur court a better understanding which lasted for a long time. he was also a great patron of the fine arts, being himself a poet who wrote the *Amuktamalyada* (s.v.), a poem in Telugu, though he was a Kannadiga and hailed from Tuluva. His court was adorned with the most distinguished literary men of his day and they were styled the *Astadiggajas*. During his reign architecture, sculpture, painting, music and dancing reached their high-water mark and the excellent Vitthalasvami temple at Vijayanagara (Hampi) was built. When he was king the traveller Domingo Paes wrote an account of what he saw in that court and his account has been said to have been written between A.D. 1520-22. Krsna Deva Raya died prematurely and was succeeded by Acyuta Raya (A.D. 1530 42) and Acyuta was followed by Sadasiva Raya (A.D.

1543-67). During this reign occurred that terrible catastrophe, the battle of Raksas Tangadi (miscalled Talikota after Sewell) in A.D. 1565 when all the four Deccan Muslim rulers combined for one and, owing to the defection of two traitor Muslim generals in the Vijayanagara army in the thick of the battle, managed to rout the Vijayanagara armies and sacked their capital for nearly six months. The capital was first shifted to Penukonda (Elliot. *Num. Qr.* p. 91; Pearson, *Des.Res.His*, p. 166 *Sources*. p. 302), next to Chandragiri in North Arcot District, then to Vellore in 1592, and finally the emperor Sri Ranga Raya fled to Bendur (cf. Saletore, B.A., *S.P.L.* 1, pp. 138-42). Dowson's statement that Vijayanagara was originally named Vidyanagar which was later altered to Vidya in its days of glory is incorrect and unhistorical (*A Classical Dictionary*, p. 356).

The last dynasty was the Aravati whose representatives were Tirumula Raya (A.D. 1567-71), Sri Ranga Raya I (A.D. 1573-84), Venkatapati Raya I (A.D. 1504-1615), Ramacandra Raya (A.D. 1615-25) and Venkatapati II (A.D. 1625-40). During the reign of Venkatapati the chief of Seringapatam, evidently with his consent, had become independent and under Ramacandra the empire had rapidly declined. The capital had, owing to the constant harassment of the Muslims, been shifted to Chandragiri and Vellore. During Venkatapati, as both of these capitals had been captured by the Golkonda Muslims, he fled to Sivappa Nayaka of Keladi at Bednur for refuge in A.D. 1346. That chief granted to Venkatapati the government of Belur and Sakkarapattana and also attacked Seringapatam to re-establish Venkatapati's sovereignty there but failed. This marked the death-knell of the empire although his inscriptions continued to be issued till A.D. 1664 and even in A.D. 1668, but by then the empire had been completely extinguished.

This empire brought into existence a distinct type of architecture, patronised painting and literature on a large scale. (R. N. Saletore)

[Rice, *Mysore and Coorg*; Heras, H., *The Aravidu Dynasty*, I; Brown, Percy, *Indian Architecture*, I; Narasimhachar, *Karnataka Kavicarite*, III vols; Sewell R., *A Forgotten Empire (Vijayanagar)*; Saletore, R.N., *Encyclopedia*.]

Vijayanagara and Indian Culture :

As the Vijayanagara empire stretched over a period of three centuries its contribution to Indian culture cannot be summed up except briefly as it would require a volume if not volumes for its full delineation. Concisely it may be analysed under four main heads: political and religious, the angle of co-existence, the aspect of literature, and lastly the fine arts.

The Political, and Religious Spheres :

In the political sphere, Vijayanagara was probably the first Hindu power in the Daksinaptha to revive the spirit of resistance to the rising Muslim aggression which, on the extinction of the Bahmani kingdom of Gulburga, was spearheaded by the four neighbouring rulers of Bijapur, Golconda, Bidar, Ahmednagar and Berar. [Firishta, *Tarikh-i-Ferishta*, (*The Rise*), III, p. 76]. These rapacious Muslims were out to destroy the prosperous Hindu empire of Vijayanagara whose wealth and culture were an eye-sore to them all. Fortunately five brothers whom I once dubbed as the *Panca Pandavas* of this Hindu revival (cf. Saletore, R.N., *Vijayanagara Art*, p. I) arose from the debris of the crumbled Hoysala power in the persons of Harihara, Kampa, Bukka, Marappa and Muddappa, who were out to stem this flood of Muslim aggression intention destroying the Hindu religion and culture. Their rise became invested with a divine inspiration. An inscription of A.D. 1376 discloses : "In this world Acyuta (Lord Krsna) was born to Yasoda and Nanda Gopa and gave them a promise that he would eventually reappear as king, to deliver the world when it was over-spread by the *Mlecchas*. Accordingly he was born in the region of Pampapuri to Sangama and his wife Kamambika as Bukkamahapati." (*E.C.*, intr. p. 23, Yd. 46). This divine intervention is again picturesquely described in an earlier inscription of A.D. 1341 thus : "In the Kali age, evil having greatly increased, *Dharma*, seeing that it was impossible for it to move about, went to the side of its master, the creator and benefactor of the world (God) and said "With only one leg (left), how can I travel about in this Kali age? Show me some mercy, Lord, yours it is to remove the difficulties of those who bow before you." Hearing this from *Dharma*, the Father (*tala*), being favourable to the prayer thus for a long time presented, made in the great royal line of which Sailanka was the Lord, a king named Sangama." (*E.C.*, VIII, Sb 275).

Thus, as though divinely inspired, the five brothers commenced to fight the aggressors with a courage and spirit rarely paralleled in Indian history. All the pockets into which the Muslims had established themselves were heroically wrested from them and the entire region from the Krsna to Cape Comorin brought under the aegis of Hindu rule. Two examples of how this offensive was successfully undertaken may be cited. A record of A.D. 1380 of the days of Harihara Raya reveals how his younger brother Vira Muddappa Odeyar's son Cennappa "when the Turukas (Muslims) were swarming over Adavani (Adoni) *durga* (fort) and kingdom, conquered these Turukas, took possession of the *durga* and kingdom and gave them to Harihara Raya, receiving a kingdom of his own in return." (*E.C.*, VIII, Kg. 43, pp. 39-40).

Such a feat was repeated in the case Madurai, which after its occupation by the Muslims, become a haunt of tigers, the *vimana* of the central shrine of the Srirangam temple was completely dilapidated, the *garbhagrha* of the Jambukesvara temple, near Srirangam, was crumbling, its *mandapa* was overgrown with vegetation and its wooden door were eaten up by white-ants. Instead of the joyous sound of the *mrdangam* were heard the ominous howls of jackals which lived there. The dams of the river Kaveri being broken, its waters flowed in all direction. In the *agraharas* [Brahmana settlements (s.v.)], instead of the Vedic chants and smoke of Sandal-wood, came the reeking odour of meat roasted by the Muslims, with ruffianly voices. At that time a strange woman presented to *Kumara* Kampana, Bukka's eldest son, a divine sword which had been an heirloom in the Pandyan royal family (reminiscent of how the goddess Bhavani is said to have granted to the redoubtable Sivaji the invincible sword) with the following words : "O Sovereign! Once upon a time the divine Visvakarma, gathering splinters from the weapons of all the *devas*, and melting them together, shaped this strange sword and presented it to *Paramesvara* (God) for gaining victory over the *daityas* (demons). By performing a severe penance, one of the Pandyan kings obtained it from the Lord Paramesvara. With the help of this divine sword, the descendants of his race continued to rule this kingdom prosperously for a very long period but, by a misfortune, the princes of the Pandyan dynasty lost the virility of their sires. Agastya (s.v. Saletore, R.N. *Encyclopaedia*, I,), having secured this remarkable sword, presents this now to you. By wielding this weapon, you will attain unabating vigour and the weapons of the enemy will become powerless against you. Just as Krsna slew Kamsa in Madhura in olden times, O King, you too proceed to the Southern Madhrua (Madurai) and slaughter the Musalman king, the enemy of this world, and set up several pillars of victory on the bridge of Rama (between the mainland and the island of Ramesvaram)." (Gangadevi, *Madhuravijayam*, Intr. pp. 10-13). This spirit of revolt against tyranny and aggression was a Vijayanagara lagacy which gave their emperors some of their royal titles even in the sixteenth century. For example, an inscription of *saka* 1430 (A.D. 1518-19) includes among the titles of Krsna Deva Raya : "The destroyer of the three kings of the South, he, who terrifies hostile kings, the Sultan among Hindu king." (*E.I.*, I, p. 369).

The Spirit of Co-Existence :

Although the Muslims were the inveterate enemy of the Hindus against whom they waged incessant wars and whose religion and domain they were determined to wipe out, still the Hindu monarchs evolved a spirit of co-existence by which they laid down the cardinal principle of live and let live in the mutual interest of peace and good-will, which were not, however, graciously reciprocated by the followers of Islam. The Hindu rulers diplomatically received the Muslim ambassadors from foreign countries and entertained large bodies of Muslim troops in their country, and allowed them to build their mosques and dwellings. The Vijayanagara emperor Deva Raya II, who most royally received the Muslim ambassador Abdur Razzak from the Persian Sultan, Shah Rukh, in A.D. 1443, (Elliot and Dowson, *History*, IV, pp. 112-14) descovering probably the efficiency of the Muslim archers recruited ten thousand *turuksa* horsemen (cavalry) in his service. (*E.C.*, III, Intr. 23, Sr. 15, p. II.). Firishta, the anti-Hindu chronicler, records that in A.D. 1442 the same ruler enlisted the services of two thousand Muhammadan soldiers "well-skilled in archery" [Firistha, *Tarikh-i-Firishta* (*The Rise*)], II, p. 432]. Paes, the Portuguese traveller and merchant personally witnessed, in the course of King Krsna Deva's grand review of his forces on *Mahanavami* day, these Muslim archers "with shields, javelins and Turkish bows." (Paes, *A Narrative*, Sewell, *F.E.*, pp. 277-78) Nuniz, another Portuguese traveller, (A.D. 1535) found that the Muslim archers led the van of the Vijayanagar forces in the decisive battle of Raichur. (*Ibid.*, p. 329). During such recruitment little must have the shrewd emperor Deva Raya imagined that two traitor Muslim generals with their forces would betray their trust and bring about the ruin of their matchless metropolis a century later.

Muslims were also employed in the civil administration of the empire. One of the servants of Deva Raya II, Ahmad Khan built a well in A.D. 1440-41 (*18 of 1904*). Hindu temples received grants and donations from Muslims. They Vyasaraya *Matha* was the beneficiary of donations and gifts from overseas Muslims and similar foreigners. (*Vyasarayacarita*, Intr. pp. LXI, cxxx-cxxxi-65, 83-84). Similarly the celeberated Sringeri *Matha* also likewise, received gifts from Muslim devotee. (*M.A.R.* 1916, pp. 73 3t seq., *I.A.*; XLVI, p. 136; *I.A.*, XLVIII, pp. 102-3). Later even Tipu, the Sultan of Mysore, corresponded with the Sringeri *Matha Swamiji* and interceded with him to pray for success in his fight against his enemies the British and the Marathas.

The valiant Hindu Regent of Vijayanagara Rama Raya famous as *aliya* (son-in-law of Krsna Deva Raya) continued this tradition of amity of Muslim recruitment. He entertained in his forces three thousand Shia troops dismissed by the Sunni fanatic Ibrahim Adil Shah of Bijapur. Further, continued Firishta, to conciliate them and "in order to reconcil them to the act of making obeisance to him, caused a *Koran* to be placed before him when they came to pay their respects, which enable them to do so without a breach of their religion" (Firistha, *op. cit.*, II, pp. 78-79). This is rather doubtful because no such measure was resorted to during the reign of Deva Raya II when such large forces as noticed earlier, had been recruited and no emergency had arisen during Krsna Deva Raya to necessitate such a strange and vital change in their obeisance to the king. Probably the *Koran* was kept in the law-courts when the Muslims had to take an oath in the interest of justice and Firishta had purposely, being anti-Hindu, given this strange interpretation which we have to take with a large grain of salt.

Rama Raya also admitted Muslims into his civil administration. He bestowed an estate on an Abyssinian Ambar Khan (*Ibid.*, p. 328) and another estate on a Muslim Aina Maluka (Ain-ul-Mulk Gilani) and, at his request, made a present of the village of Bevinal *halli* to some Brahmans (*E.I.*, XIV, p. 210). This Ain-ul-Mulk, having offended Ibrahim Adil Shah of Bijapur, left his service and joined Rama Raya with a force of 4000 cavalry [Firishta, *Tarikh*, (*The Rise.*), III, p. 381]. He must have been one of the traitors who betrayed Rama Raya during a crucial moment in the course of the Raksasa Tangadi battle and caused such immense havoc and eventually even the capture of Rama Raya. This treason, which has been so clearly revelled by Caesar frederick, who visited Vijayanagar only two years after that battle, in 1567, (Caesar Frederick. *Purchas, Pilgrimes*, X, p. 93) has been admirably corroborated and brought before his enemy, Ali Adil Shah of Bijapur, says "As for me, what remains to be done now that my subjects and army have fallen by treachery?" (*Rama Raya Carite*, India Office *Mackenzie Collection*, cited by Dr. Saletore, B.A. *S.P.L.* I, p. 409). Firishta claims that Hussain Nizam Shah (of Ahmednagar) ordered Rama Raya's head "to be instantly struck off and caused it to be placed on the point of a long spear that his death might be thus announced to the enemy" (Firishta, *Tarikh-i*, III, p. 79). Firishta being often prejudicial and ill-informed cannot be taken for granted. Caesar Frederick clearly states that two Muslim generals in Rama Raya's forces in the thickest of the fight with their companies turned their faces against their King and made such disorder in his armies that, as astonished, they set themselves to flight." (Caesar Frederick, Purchas, *Pilgrimes*, X, p. 93). In the teeth of this indisputable evidence it is shocking to find that Rama Raya descended from his elephant to ride a horse to distribute gold to his soldiers in appreciation of their valour where-upon his army was about to triumph, under the mistaken idea that he was slain, as he was seen no more above on elephant-back, was completely dispirated and demoralised, and the army that was on the point of victory and routing the enemy, found the tables turned against itself. Such a battle, which since forty years has correctly stated to the Raksas Tangadi, has still been called Talikota after Sewell, (Sivaramamurti, *Sources of History as Illumined by Literature*, p. 9, 1979). It is time such distortion are avoided as they are simply unhistorical.

This tradition of co-existence was continued in the Sixteenth and Seventeenth centuries. Earlier Saluva Narasinga Raya had four *hora* villages to the *darga* of the Muslim saint Babayya in Penugonda. Venkata II renewed this grant and augmented it. (*E.R. for 1911*, p. 88.). These examples of amity were continued by their feudatories. A record of A.D. 1655-56 discloses that a *devadana* village was granted to a mosque Tulukka-*palli* during the reign of Jatilavarma Kulasekhara Pandya (*528 of 1917*). The Nayakas of Ikkeri continued to follow this tradition (c. Taylor, *O.H. Mss*, II. pp. 15-17.).

Patronage and Promotions of Letters:

Another contribution of Vijayanagara to Indian culture was the patronage and promotion of letters. This patronage and promotion commenced or rather continued, under Sangama rule. Bukka I granted a village to the great poet Nacana Soma "versed in the meaning of the eighteen *Puranas* and a poet in eight languages." In A.D. 1388 Bukka II issued an order of his court to the hydraulic engineer (*jala sutra*), a master of ten sciences" which however are not specified. (*E.C.*, X, Xd. 6.) Gurubasava was a very famous Vira Saiva poet of his court. (Narasimhacharya, *Karnataka Kavicarite*, II, p. 74). During the Saluvas, whose ruler Saluva Narasimha, himself a poet, had a number of scholars in his court. Among his court-poets were Sripadaryya, a Madhva poet and Kavilinga, who was well-known in Kannada literature as the author of the poem *"The Song of Kavilinga"* (Narasimhacharya, *op. cit.*, II, p. 137). Saluva Gopa Tippa, a scholar of renown, was a great patron of Tamil literature and there survive verses in his praise sung by the Tamil poet Kalameghappulavar and the "Irattiyar Twins." Mudusuryar and Ilanguryar. (*M.E.R.*, 1925, p. 89).

In the sixteenth century under the great Krsna Deva Raya (A.D. 1509-30) who was himself a poet in Telugu and Sanskrit, though he was from the Tulu country in South Kanara District, Karnataka literature flourished. He wrote in Telugu the well-known poem *Amuktamalyada* and in Sanskrit the play *Jamhavati* Kalyanam. (*Sources*, p. 142, *A.S.R.* 1908-9, p. 175). His extraordinary patronage of the poets Paddana, Timmana. Malalaya his favourite court poets, who accompanied him even during war campaigns, cannot be either overlooked or forgotten. It is worth noting that, like his far-removed and illustrious renowned predecessor Samudra Gupta was also an expert player on the vina. Vallabhacarya and Vyasaraya were so much revered for their scholarship that they were granted the unique privilege of occupying the emperor's diamond throne and bathed with precious stones and jewels. (Narasimhacharya, *Kar. Kavi.*, II, p. 206). Among other prominent scholars of this period was Lolla Laksmidhara, who wrote books on astronomy, astrology, the *Mantra Sastra*, the six *Darsanas* (s.v.) (the six systems of Hindu Philosophy) and several other literary works. (*Aufrecht Catalogarum* p. 230; Burnell, *Tanjore Mss.*, p. 61).

Krsna Deva's feudatories were also zealous promoters of literature. Visvanatha Nayaka must have been a patron of literature as we find that the *Rayavacakamu* was dedicated to him. There is evidence to prove that, even after Krsna Deva's reign, this patronage continued. (Cf. *M.R.A.*, 1918, p. 56). In this century the poet Ekambaranatha travelled all the way from Vijayanagara, apparently, to Cennapatana to dedicate a poem and his *Satyaparinayam* to the governor of that district. (*708 of 1922; E.R. for 1929*, pp. 119-20).

Ladies did not lag behind in following men in their patronage of literature. Krsna Deva's daughter wrote the poem *Mariciparinayam.* It has been conjectured that her name might have been Mohanangi whose surname was probably Tirumalamba who was Krsna, Deva's daughter and the wife of regent Rama Raya. (*Cf. E.R. for 1923, Sources*, p. 170). This suggestion lacks corroboration. Another daughter, not named purchased four stanzas of the poem *Kavikarnasayana*, at the rate of one thousand rupees per stanza. (*I.A.*, XXVII, p. 299). Acyuta Raya's marriage with Varadamba is the subject of the *kavyavaradambikaparinayam* written by the Court-Reader (*Oduva*) Trumalamba who also celebrated in verse Acyuta Raya's gift of *Suvarnameru*.

The last dynasty of Vijayanagara, Araviti or Aravidu produced royal scholar and patrons of literature and the fine arts. Rama Raya, in his specially built place *Ratna Kuta*, spent his leisure hours in the midst of scholars, musicians and artists (*Sources*, pp. 191-92), like the Mughal emperor Akbar in his Ibadat Khana. Again, like Samudra Gupta and Krsna Deva Raya Rama Raya also delighted in playing on the *vina* and in vocal music, as can be seen from a grant of A.D. 1589. (*E.C.*, XII, Ck. 39) Rama Raya was also interested in the study of the Hindu *Sastras* and for that purpose he went to Candragiri with his preceptor, Tatacarya, (*Prapannamrtam, Sources*, pp. 202-3). Prominent among the literary figures of Rama, Riya's court were the illustrious Vijayendra "well-versed in several arts" and author or several works, was honoured with "jewel baths" and the presentation of villages. (*E.I.*, XII, p. 347). Sasta Parankusa, author of several works was another prominent member of his court. Tirumala, Rama Raya' successor, honoured as a Bhoja in the Krsnapuram plates, (*E.C.*, IX, C. 186), was surrounded by a circle of savants. Among them was Bhattu Murti, the "*Ramarajya Bhusana*" and the crest-jewel of Rama Raya's court (*Sources*, p. 286) who dedicated to him his great work *Vasucaritamu* (E.C., IV, Gu. 40); and Vengadeyya Bhatta, "an establisher of the path of the *Vedas*" and to him Tirumala granted a village. (*E.I.*, XVI, p. 245). There were many others like them, who were honoured and became renowned. Tirumala's successor, Venkatadri, like Rama Raya, styled "Bhoja", was also a patron of poets (*I.A.*, XIII, p. 157). Among his proteges was Tallapaka Tiruvengalanatha who composed the *Paramayogavilasamu* and, at his instance, Rama Raya is alleged to have commanded *Ramayamatya* to compose the treatise on music *Svaramelakalanidhi*. (*A.S.R.*, 1911-12, p. 179). Ranga I, on exception to the patronage of letters, requested Bhattakalanka to write the *Saratraya* (Narasimhacharya, *Q.J.M.S.*, X, p. 256). The brightest patron among the Araviti rulers was Venkata II just as Malikarjuna was among the Saluvas and Krsna Deva among the Tuluva monarchs. He was "devoted to the protection of the learned" according to the Mangalampad grant [Butterworth and Chetty, *Nellore Ins.*, I, (23), p. 31.] and, being a consummate master of Sanskrit, almost daily had scholarly disputations with scholars about God, philosophers, as he was like the "ocean in learning" as the Dalavayi Agraharam plates bear out. [*E.I.*, XII, (27-39) p. 186.]. Their feudatories lagged not a whit behind their masters in such pursuits of learning and knowledge (cf. Saletore, R.N., *Vijayanagara Art.*, pp. 11-13).

Last but certainly by no means the least of the contribution of Vijayanagara was the cultivation of the fine arts, which may primarily be said to architecture and sculpture, the theatre and the drama, music and dancing.

In the sphere of architecture the Vijayanagara craftsmen created practically a new and original school which has prevailed from the fourteenth century to the present day throughout the length and breadth of South India. They managed to achieve this object by embodying in their architecture the salient features of most of the styles of architecture pursued by their predecessors : the Kadambas, Western Calukyas, Rastrakutas, kakatiyas, Yadavas (Seunas), Pallavas, and the Hoysalas. The Vijayanagara craftsmen, well aware of all these styles were shrewd enough to absorb in their own style only the best or rather the most attractive of the elements from many of their predecessors. Thus, the heaviness of the Yadava (Seuna) architecture had little attraction for them and they found that the latter had pratically lacked ornamentation in their sculpture. The Kakatiya shrines at Macharla, Gursula and at Warangal are characterised by high ceillings, various types of pillars meticulously carved, enshrining various scenes from the *itihasas* and *Puranas*, raised plinths, walls adorned with intricate ornamentation, large halls and wide doors. These features were by no means original so far as the Kakatiyas were concerned for they can be traced in the architecture of the Kadambas, Western Calukyas and Hoysalas. Many of these features reappreared in Vijayanagara temples. Their pillars became high, varied, square or round or octagonal, intricately adorned with brackets of different designs. The Vijayanagara friezes were not only often filled with scenes from the religious classics but were really cosmopolitan and they included all classes of Hindu and non-Hindu, activities namely, Muslim, though they were their avowed enemies but whom they employed in their government, Christian or rather Jesuit *padrees*, Persian ambassadors and so forth thus making them free from national limitations in their religious structures. They are filled with lively scenes pertaining to their contemporary life, of men and women, sages and animals, carved with a remarkable case and faithfulness on a base which normally does not lend itself to such adroit treatment.

The entrance to Vijayanagara shrines has usually been rectangular as it had been in the Barbara Hill cave in Bihar. The frontal verandah, found first in the Buddhist caves at Kanheri permeated Kadamba architecture from which the Vijayanagara craftsmen adopted it in their temples as their *mandapa, mukha, ardhmandapa* and *sukhanasi*. This led to their inner-most shrine or the *garbhagrha* designed after the Buddhist model found at Ajanta, not to mention other Buddhist centres, like the Karle Caves. This structure was first closed with plain walls which in Vijayanagara temples stage by stage became highly ornamented. On entering the temple, the roof (*kodungoi*), found in the Rastrakuta Kailasa temple at Ellora and executed by their great king Krsna I (A.D. 754-75) and adorned with the *kirtimukha* or the Face of Fame, which was itself an adaptaton of the Buddhist *caitya*-window or the southern *kudu*, came into Vijayanagara art and temples. This simple shrine with its *mukha mandapa* slowly came to have for the circumambulation of the devotees an enclosure known as the *pradaksina*, which can be noticed in the Buddhist stupas at Sanchi and was later adopted by the Rastrakutas in their Kailasa temple. This feature was borrowed by the Vijayanagara craftsmen and this too was enclosed with walls which, in many of

Vijayanagara shrines, had latticed windows of the type found in the later Calukyan temples like the (so-called) Lad Khan Aihole. The entrance door to the temple leading to the sanctum sanctorum (*garbhagrha*) was flanked by two door-keepers (*dvarapalas*) as can be observed in the Rastrakuta Brahma shrine at Ellora (eight century).

We may now turn to the pillars in the Vijayanagara temples. They are square, round, cotagonal and crowned with brackets of different designs. The round pillars may be seen in the Pallava chariot (*ratha*) shrines at Mahabalipuram and the double brackets, which appear in Vijayanagara temples, can be noticed in Hoysala and Cola shrines. Sometimes a Vijayanagara emperor like Krsna Deva Raya built a *mandapa* in the Cola style at Chidambaram with such double brackets on round pillars which can also be observed at Tirucirapalli where appeared a congeris of styles. Another type of pillar, found in Vijayanagara art, was the square pillar, a descendant from Eleora, adopted by the Pallavas as in their temple no. 3 at Mahabalipuram. This type of pillar first appeared in the Hemakuta temple of the early Vijayanagara style but later it became highly ornamented and becoming double, as can be seen in the collonades of the Jambukesvara temple at Srirangam.

Another feature of Vijayanagara art was the niche which, like many other elements, was of Buddhist origin, found in their *caityas* and later can be traced in Cola and Pandyan temples at Kumbhakonam and Tiruvannamalai. It became more ornamented in Vijayanagara as the *gosta-panjaram*, enshrining images of divinities sculptured often in high relief making it in fact miniature temple and superimposed by the *karna-kudu* or the pavilion. sometimes between two of such niches appears in Vijayanagar art the pilaster called the *kumbha-panjaram* which, in Pandyan shrines, had quite a niche for itself, as can be noticed in the Sundara Pandya *gopuram* of the Jambukesvara temple. These niches had often excellent images in Vijayanagara temples of various deities like Siva and Parvati and so forth.

Over the *garbhagrha* was raised the *vimana*, often crowned with the afore-mentioned *kudu* or the *gosta-panjaram* for ornamentation. Such *vimanas* adorn the Cola Rajesvara temple. The *vimana* was crossed with steps (*tala*) found in the Lingaraja temple at Bhuvanesvara or the Caturbhuja temple at Khajuraho. Such horizontal-lined *vimanas* can also be noticed in the Pandyan temple of Jambukesvara or the Calukyan shrines at Aihole. It was later incorporated in Vijayanagara art at Anegundi or Mahabalesvara. They become very lofty with progressive but diminishing *talas* (storeys) in the centre of each facade of the *vimana* but, in Vijayanagara the opposite was the case.

The door-way to the temple itself was crowned with the *gopura* resembling the *vimana* though not precisely. This *gopura* too had storeys marked by the *talas* (steps) found in earlier shrines. The Cola Rajesvara temple at Tanjavur had three such stroyes while others had more. In Vijayanagara such *vimanas* not, being completely built of stone, probably owing to the heavy weight of the local soten, were made of brick and inlaid with stucco-work in which most cases owing to the climate, have been ruined. Over this *gopura* the typical *stupi* or Vijayanagara was much larger than those of the Colas or Pandyas but resembled those of the Pallavas found for instance in their Bhima Ratha at Mahabalipuram. The Vijayanagara craftsmen, unlike the Calukyas, crowded their *gopuras* with decorations of pilasters and the *gosta-panjaras* or with fine stucco-work, relics of which still survive in many places, at the capital in the Vitthalasvami or Krsna temples.

The contours of these *gopurams* varied : at Kanci or at Tiruvannamalai they were straight. But in the Virupaksa and Pampati temples of Vijayanagara they became convex while they became concave in the temples of the Nayakas at Thanjavar and other places.

The roof of the Vijayanagara shrines rested on the double-brackets and it had a sloping roof (*kodungai*) obviously for the flowing of the rain-water during the monsoon. The Vijayanagara craftsmen vied with the Rastrakuta sculptors in adorning their roof and even excelled them, making a lip-like elongation, with feather-like projections, one longer than the other, suspending stone-rings for hanging lamps probably during worship. Such ornamentation later disappeared during Tirumala Nayaka at Madurai.

Painting and other Fine Arts:

Painting was certainly fostered in Vijayanagara and it was commenced early. An inscription of A.D. 1378 records that in Brahmana *agraharas* (settlements) (s.v.) their houses had "pictures on the walls" implying no doubt painting (*E.C.*, V, Cm. 256), but their nature is not revealed. The *Sangita Mandapa* at Tiruparitikunram was built in A.D. 1387-38 by Irugappa, a general and minister of Bukka Raya II at the instance of his preceptor (*guru*) Puspasena. It had a *mandapa*, paved with granite for the specific object of convening musical concerts and hence its name, *Sangita Mandapa* or the Music Hall. (*E.I.*, VII, no. 7. p. 116). It has frescos depicting series of life-stories of the twenty-four *Tirthankaras* (*I.A.*, XL. p. 161). They are in convenient groups, running from north to the south separated by narrow bands explaining the incidents. Some of their letters have disappeared but they disclose a variety of subjects like Rsabhadeva's marriage festivities, natural scenery, with predominating conventional motifs. *Tirthankaras* in meditation, scenes from palace-life. Social conditions also appear, like Saci the wife of Saudhamendra, riding on an elephant fully caparisoned and followed by a host of servants with flags and royal canopies. King Sangama is seen borne in a litter carried by two bearers (*boyis*). The Krsna legend, customs of men, their weapons of war, the enthronement of monarchs, all appear with the quaint characteristics of the fourteenth century Jaina painting in the Vijayanagara age. They no doubt betray a stiffness in the portrayal of human figures but they preserve quaint customs which but for these paintings, would have been virtually forgotten.

Hindu painting of the genuine Vijayanagara school can be seen in the *mandapa* of the Virupaksa temple at Vijayanagara itself. Fortunately some of them have survived. Brahma with Satarupa, seated on his left thigh, is apparently depicted after he had lost his fifth head. Another depiction of Tripurantaka is a most interestinmg painting of the fourteenth century. Another fresco is that of Kama Deva (s.v.) trying to kindle in the meditating Siva the flames of passion by shooting his flowery arrows. Another picture reveals Vidyaranya, the hoary sage, seated in a palanquin and being borne along by four stalwart bearers, and showing two *mudras* (cf. Saletore, R.N., *Vijayanagara Art*, pls. 3-6). These paintings disclose a liveliness and realism reflecting Hindu life of this period.

In the fifteenth century painting flourished in the Vijayanagara empire. Abdur Razzak, the Persin ambassador from Sultan Shah Rukh to the court of Deva Raya II, saw during the Mahanavami celebrations enchanting pavilions, two to five stages in height "painted with all kinds of figures that imagination can conceive of : men, wild animals, birds and all kinds of beasts down to flies and gnats. All these were painted with exceeding delicacy and taste." (Elliot and Dowson, *History*. IV, p. 118). Abdur Razzak, on going through the "Dancing Girls Street," found similar paintings: "On the two sides of the aveneu formed by the chambers are represented with figures of lions, panthers, tigers and other animals." (*Ibid.*, IV, p. 284).

The Performing Arts

The performing arts may be taken to cover the theatre and the drama, dancing and music. The *Sangita Mandapa* and such halls usually served to accommodate not only dancers and musicians but they also were used as theatres, which however were also separately built. Such theatres were known as the *nataka-salas* or *nadagasalai* in the Tamil country in the Cola kingdom intended exclusively for enacting dramas, where dancing also of various types was exhibited. Dancing, like the *ariyakuttu* was exhibited by professional actros (*sakkiyar*) and for their maintenance endowments were granted usually by the king and sometimes by the nobles. (*1120 of 1925*). This tradition was current among the Gangas, Kadambas, Kalacuriyas and the Hoysalas.

The Vijayanagara rulers, stepping into the shoes of the Hoysalas, continued this tradition. Virupaksa, son of Harihara II (A.D. 1379-98) wrote the play *Narayanavilasamu* (*Sources*, p. 53). The great Krsnadeva Raya's play *Jambavati Kalyanamu* has already been mentioned and, during his reign, the noted play *Uttara-Rama caritam* and *Malatimadhava* were staged. (*Sources*, p. 142). The Vijayanagara feudatory Vijaya Raghava Nayaka of Thanjavur was inspired to write the play *Raghunatha Abhyudaya*, to celebrate his father Raghunatha Nayaka's achievements, (*Sources*, p. 254).

Dancing girls often participated in dramatics, which dealt with religious, social and historical topics. Mixed acting of men and women was in vogue as can be seen from the stage representation of one *netuva* (actor) Nagayya and his daughter who was a *patri* (a temple dancing girl). Both of them acted so well in the drama *Tayikunda Nataka* that they were rewarded with gifts of land during the reign of the great Krsna Deva Raya (*99 of 1916*). Special theatres were also built and also Dancing Saloons, which Paes saw and, of which he has left such a glowing account during Krsna Deva Raya and later. In "body-Thanjavur in the Acyuta-*rangakuta* palace of the feudatory Raghunatha Nayaka a jewelled threatre was built." (*Sources*, p. 265).

The emperors of Vijayanagara patronised all these arts. Kampana, one of the brothers of Harihara I, is praised in A.D. 1356 as a "unique treasure of music" (*E.C.*, X, KI, 222). Krsna Deva Raya is specially eulogised in the Krsnapura inscription as having been "unrivaled in music" (*E.I.*, I. v. 49). Nuniz, the Portuguese traveller (A.D. 1535-37) observed that "even the wives of the king (Acyuta Raya) were well-versed in music" (Nuniz, A Chronicle, Sewell, *F.E.*, p. 363.) and that in his court there were lady musicians and instrumentalists. The noted Regent Rama Raya was also a musician, whose praises were sung by the Vidhyadhari women. [Butterworth and

Chetty, *Nellore Ins.*, I. (v. 17). p. 29]. During the reign of Venkata II. Du Jarric saw the royal guard "led by a standard-bearer who was followed by several musicians on camel-back, some playing on the flute and others and the *vina*." (Du Jarric, *Thesaurus* I, pp. 673-74).

The cynosure of the stage, drama and musical soiries, was the dancing girl whose forte was dancing, which reached its zenith during the sixteenth century. Abdur Razzak, the ambasador from Shah Rukh of Persia, in A.D. 1443 was dazzled by the dancing girls, whom he witnessed in their segregated quarters, which were open to the public and anyone, who willed, could take his choice of any women who caught his fancy. The dazed Abdur Razzak says: "The magnificance of the places of this kind, the beauty of the young girls collected therein, their allurements and their conquetry, surpass all description. Each of these women was bedecked with pearls and gems of great value and dressed in costly garments" (Major, *India*, p. 29). They were seen at their best or rather their very best during the great *Mahanavami* festival in the reign of Krsna Deva Raya. Paes, another Portuguese traveller (A.D. 1520-22), like another Abdur Razzak exclaims : "Who can fitly describe to you the great riches, these women carry on their persons—collars of gold with so many diamonds and rubies, bracelets also on their arms and on their upper arms, girdles below and of necessity anklets on the feet?" (Paes, *A Narrative*, Sewell, *F.E.*, p. 260). This could have been no exaggeration for contemporary sculptures bear him out completely. The panels, depicting the dancing girls, are among the most charming in the entire sphere of Vijayanagara art. When they are at their stickplay (*kolata*) their dancing even on rough granite, exudes a deathless charm, and their other poses are quite natural and attractive. (Saletore, R.N., *Vijayanagara Art*, ill. 51 et. seq.).

Recognition of merit in the execution of Fine Arts and rewards for its encouragement:

In the execution of fine arts either in the sphere of letters or the exhibition of music, dancing or dramatics, excellence was recognised by the government, namely, the king or his subordinates in the provinces and duly rewarded. These rewards were in the shape of grants of "real estate" like villages, offices, honours like titles and cash awards in the form of jewels or gold.

We may cite some typical cases from the fifteenth century although this usage prevailed in the fourteenth century as well. In A.D., 1447, Aditaraya, the author of the *Bhasya-Bhusana*, a proficient scholars, "after being examined by the ruler Mallikarjuna (Immadi Praudha Devendra)" and, after being tested in an assembly "in all branches of study and all the learned men being pleased," was granted the village of Nallangi in the *Raya durga* (fort) kingdom (*E.C.*, XII, MI, 69, p. 128). Probably such a test, in this case double, by the king and by the assembly, was necessary to be reassured of the recipient's worth as many "ghost writers" who flourish even in our days, were weeded out.

Not only villages but offices too were bestowed on worthy scholars and writers. In A.D. 1505, king Bhujabali Pratapa Narasimha *Maharaya*, when "bestowing the gifts" in the presence of the god Sri Ranganatha on the banks of the Candrapuskarani, honoured Ranganatha Bhatta, "versed in the six *Darsanas*" (branches of Hindu philosophy) (s.v.) together with the gifts of the village Honnakahalli in the kingdom of the Ummattur chief, Cikka Raya Odeyar. (*E.C.*, IV, Gu, 67). In the sixteenth century, on the death of the great ruler Krsna Deva Raya, his favourite court-poet Allasani Peddana moaned (in his verse) why that emperor descended from the *musta* elephant on seeing the poet and lifted him up to make him sit by his side; why, on another occasion, he raised the poet's palanquin with his own hands when the poet was being taken in a procession on presenting his poem *Manucaritra* and tied, with his own hands, the anklet *kavi-gandara* on the poet's leg saying "You alone deserve it." The emperor granted to Allasani Peddana wherever he chose, villages of his choice, called him *Andhra-Kavi Pitamaha* (Grand-sire of Poets) (*Lives of the Telugu Poets*; p. 190; Sastri, Krishna, *A.S.R. for 1908-9*, p. 185, f.n. 3.). Such a signal honour was bestowed earlier by the Later Calukyan ruler *Vikramaditya* VI (A.D. 1076-1126) on Bilhana (s.v.) and later by the Mughal emperor Akbar in the case of Bir Bal. (s.v.). Krsna Deva himself was honoured by the bestowal of titles for his military achievements. In a grant of A.D. 1518-19 he was extolled, among other titles, as one "who terrifies hostile kings, he who crushes the wicked like tigers and the double-headed *ganda-bherunda* (s.v. Saletore, R.N., *Encyclopaedia*, II, pp. 443-45), which splits the temples of troops of elephants," (*E.I.*, I, p. 369). Foreigners, especially Europeans like the Italian padre, Pimenta in listing out some of such honours called them pedantic. (Purchas, *Pilgrimes*, pp. 209-10). The poor padre forgot that such a charge, if not a worse, one could be levelled against most of the sonorous and often senseless titles prevalent in Italy, Spain, Germany and not to say the least in Britain. Take for example, the British titles, which they doled out to Indians before our independence K.B.E., (Knight Commander of the Order of the British Empire,), K.C.I.E. (Knight Commander of the Order of the Indian Empire), K.C.S.I., (Knight Commander of the Star of India), C.I.E. (which a recipient wittily explained to me stood for "Companion of India's Enemies.) European writers invariably have only scorn for whatever is Indian, little aware that there is much (indeed far too much) in their civilisation which can be looked down with utter contempt."

The lesser officers were also honoured likewise. In A.D. 1529 the *Mahaprabhu* (Great Lord) Bhairanna Nayaka, was given the title, among others, of having been "The Sun to Hill Tigers (*Malayahulimarthandan*). (*E.C.*, VIII, Sa. 60, p. 103). Again in A.D. 1528-29 Sadasiva Sarasvati, a disciple of Candrasekhara Sarasvati of the Sringeri *matha*, was styled "The Great sage working for salvation, the great saint and anchorite, whose body is besmeared with holy ashes,....who is the master of the pairs of opposites like heat and cold, who is the master of himself, who is Siva incarnate (Venkatesvara-Visvanatha) (*E.I.*, XIV, p. 175). Such honours were not reserved for either Saivites or Vaisnavites but were also granted to Jains. In A.D. 1385 the followers of a school led by Simhanandi were hailed as "*Acarya, Guru, Desika, Muni* and *Yogendra*." (*S.I.I.*, I, p. 156). Among such distinctions mention may be made of gifts like the *ojas* (anvile or orous) and energitic horse, state umbrellas and hereditary land (*kani-bhumiyagi*) (*E.C.*, X, Hr. 3, also see *E.C.*, XI, Hr. 169).

Craftsmen like masons, artisans, carpenters and so forth were also given presents to encourage their good work. (cf. *E.C.*, X, Kr 3, *E.C.*, XI, Hr. 36,). If a huge tiger, creating havoc in a locality, was killed, in one specific case with a big club and lost his life in the encounter, that villager, whose name is unfortunately erased in the inscription, is called a *"Ripu Mari."* (Slayer of Enemies) (*E.C.*, VIII, Sb, 258, p. 40). When land-rent payers went to the palace to pay their due, they were given, as a conciliation gesture "scarves of honour." (Paes, *A narrative*, Sewell, *F.E.*, p. 370). (In these words R.N. Saletore has narrated the Vijayanagara Empire's glory which contributed richly to the Indian culture, literature, art, sculpture and more so history. There are many Volumes and historical texts an Vijayanagara Empire. (Reproduced with courtesy from Saletore, *E.I.C.*).

[*Tarikh-i Firishta*, trans. as *The Rise of the Mahammadan Power in India*, by John Briggs; I, III; Taylor, *O.H. Mss*, II; Purchas, *Pilgrimes*, X; *Rama Rayana Balikhair; Rama Rayana Caritre*; Elliot and Dowson, *History of India as told by its Own Historians*, IV; Butterworth and Chetty: *Nellore Inscriptions*, II Volume; Fr. P. Du Jarric, *Thesaurus Return Indicarum*, 4 vols, Cologne, 1915; Saletore, B.A., *Social and Political Life in the Vijayanagara Empire*, 2 vols; Madras, 1934; Saletore, R.N., *Vijayanagara Art*; Narasimhacharya, R., *Karnataka Kavicarite* (in Kannada), III vols. Saletore, R.N., *Encyclopedia*]

Vijigisu : Though pure feudalistic thought but references have been traced by R. N. Saletore from ancient sources about this mythical conqueror in the following words. "A would-be conqueror, an imperialist in Indian political thought. He is first referred to by Manu [(VIII (159-211)] and is mentioned in the *Mahabharata*, and in detail by Kautilya. He calls such a monarch a conqueror, who had to possess good character and the best-fitted elements of sovereignty. He could then become the fountain-head of policy (*raja-atmadravya-prakrti-sampanno-nasyadhistanam-vijigis*). The king, situated anywhere on the circumference of this conqueror's territory, was termed the enemy (*ariprakrtih*) and the king, who was likewise situated close to the enemy but separated from the conqueror only by the enemy, was called the conqueror's friend (*mitra-prakrtih*) and the king, who was likewise situated close to the enemy but separated from the conquer only by the enemy, was christened the conqueror's friend (*mitraprakrti*). Thus the conqueror (*Vijigisu*), his friend (*mitram*), and his friend's friend (*mitra-mitram*) were the three primary kings constituting the circle of states (*mandala*) (s.v.) (Kautilya, *Artha*, Bk, VI, ch. II, pp. 290-91, text, pp. 260-61). A king, who was desirous of becoming a conqueror, was advised to adopt the following course of conduct : (1) Continue in following the same policy towards that king, who above all, was most helpful and maintained the same attitude. (2) By secret means bring round his opponent. (3) Favour the helpful with facilities for granting further help. (4) Bestow rewards and honours at all costs on him who is in trouble. (5) Receive visitors at their own choice and affort them satisfaction. (6) Avoid using contemptuous, threatening, defamatory or harsh language towards them. (7) Like a father, protect those who were promised security from fear (*datva ca bhayam pitevanugrhniyat*). (8) Reinstate in their own estates the relatives of the kings who had been slain. (9) Punish the guilty after proclaiming their guilt. (10) Never covet the land, goods, sons and wives of the kings killed. (11) Install in the kingdom the heir-apparent of the king, who had died while working with the conqueror. If such a policy is followed, all the conquered kings would follow the sons and grand-sons of the conqueror and not cause provocation to the circle of States.

[Kautilya, *Arthasastra*; Saletore, B.A., *Ancient Indian Political Thought and Institutions*. Saletore's *Encyclopedia*]

VIKARNA : A warrior. He was a son of Dhrtarastra, one of the pupils of Drona and assisted him in his fight against Drupad. He attacked Arjuna who defeated him.

[*Mahabharata*]

VIKRAMADITYA : A celebrated Hindu king who reigned at Ujjayini. He is said to have been the son of a king named Gardabhila. His name has been given to the Samvat era, commencing 57 B.C. He was a great patron of learning, and his court was made illustrious by the Nava-ratna, or nine gems of literature, who flourished there. He is a great hero of romance, and many improbable stories are told of him. His real position is uncertain. He appears to have driven out the Sakas, and to have establishd his authority over Northern India. He is said to have fallen in battle with his rival Salivahana, king of the Dakhin, who also has an era called Saka dating from 78 A.D.

[Dowson]

VIKRAMARKA : A mythical title of courage given to Vikramaditya and there are many folk stories still alive in public mind about this King. About this Vikramarka, Merutunga has recorded a legend relating that he lived in the city of Avanti near which flowed the river Sipra. He heard that people, from other kingdoms whom he used to entertain in his guest-house, after they had taken their food, fell asleep and never woke up again. Determined to find out the reason, he ordered that their bodies should be covered up with sheets and that this occurrence should not be divulged. Some more travellers arrived and shared the fate of their predecessors. The king, armed with a sword, which he concealed, stood hidden in that chamber, where all those bodies lay, in a corner to watch what would happen. He first saw a spot, then smoke curling up and then a flame shooting up from another corner of the same room. At last the serpent Sesa emerged with a thousand hoods, decked with glittering gems. The astonished king stood hidden and watched with wonder. Then Sesa asked each of those sleepers "what vessel?" They replied one after the other, the vessel of justice, virtue, ascetism, love, glory and so forth and each of them, one after the other, died. At that moment Vikramarka issued forth from his hide-out and with his hands in a suppliant attitude, replied that the vessel of the mind was pre-eminent, if purified and cleansed by faith. This reply pleased Sesa so much that he asked Vikramarka to choose a boon. He prayed that the deceased may be revived and Sesa, pleased with this request also, bade the dead arise. This is a myth invented to explain the origin of the title Vikramarka and has no historical significance. (Saletore)

[Merutunga, *Prabandhacintamani*, pp. 169-70.]

VIKRAMASILA : Famous for monastery and university. It was established in the kingdom of Magadha (modern Bihar) and, according to Tibetan tradition, was founded by king Dharmapala (A.D. 769-815) of Bengal. R. N. Saletore traces the historical records of Vikramsila as following : "The Palas were in control of two of the most important centres of Buddhism, namely, Bodha Gaya and Sarnath and during their regime this great *vihara* of Vikramasila became a celebrated home of Buddhist learning. It seems to have been originally located on a hill on the bank of the Ganges. If this period is to be assigned to Dharma-Pala, it may not be unreasonable to think that this *vihara* was founded by him in the last quarter of the eighth century, when he must have been in the hey-day of his power. Taranath (s.v.), the Tibetan historian, has mentioned that, among the professors at Vikramasila in the eleventh century were Vairocana Pandita, Ratnakirit and Kanakasri, who all hailed from Nepal. This might be possible in case the Palas, who had dominated the Ganges Valley, had extended their supremacy, over Nepal during the reigns of Mahipala (*c.* A.D. 978-1026) and Nayapala (*c* A.D. 1040-55). (cf. Sylvain Levi, *Le Nepal* II, pp. 188-90). During Nayapala, the renowned Buddhist priest Dipankara Srijnana also known as Atisa, who had agreed to become the High Priest of Vikramasila at Nayapala's request, was living in the Mahabodhi *vihara* at Vajrasana when, according to Tibetan tradition, there was a war between Nayapala and the Tirthaka king Karna in the west. Karna's troops, failing to capture the city, sacked some of the sacred relics and institutions, slaying five men out of whom four were monks and one an *upasaka*. At this time Atisa, on seeing that a lot of furniture of the *vihara* was carried away as booty, did not display any concern or anger but later, when Nayapala was victorious and his troops were slaughtering Karna's forces, not only gave shelter to Karna himself but also spared his troops. He concluded a treaty with Karna, by which all articles, excepting food which had been either destroyed or taken away as loot, were either restored or compensated for by both parties. Karna's identification with the Kalacuriya king Laksmi Karna has not been satisfactorily established (cf. Ray, H.C., *Dynastic History of Northern India*, I, p. 327), while there is no doubt about the identity of Nayapala himself. As the *Ramacarita* refers to the struggles between Karna and Nayapala's son Vigrahpala III (*Ibid.*, p. 327), it is possible that the old feud might have recommenced during the reign of Vigrahapala III, (*M.A. Bengal*, III no. I, p. 22). During Nayapala's reign, from a Tibetan traditional angle, Dipankara when he went to Tibet, at the invitation of the prince Chun Chub, was 59 years old and he died there at the age of 73, in A.C. 1042 and 1055, respectively. (*J.A.S.B.*, 1881, p. 237).

Further Saletore writes that this great *sangharama* is reputed to have been, like another Nalanda, with 108 shrines and six colleges, all spread out like lotus petals with the great Mahabodhi temple in the centre. It had six gates leading to the six colleges, each of which had spacious halls for lectures and all the buildings were surrounded by a strong wall. This was a great centre of Mahayana studies and had many well-known professors. Among them may be mentioned Acarya Budha Jnanapada, Vairocana Raksita, Jetari, Prajna Karamati, Ratnakara Santri, Jnana Sri and many others. The first Abbot of this institution was Sribuddha Jnanapada appointed by Dharmapala. (*c.* A.D. 769-815). The next prominent Abbot of this university was the Tibetan Dipankara Srijnana. Its last known Abbot was Sakyasri, who, during the barbarous sack of that *vihara*, fled first to Orissa and thence to Tibet.

Down fall of this great institution came about in *circa* A.D. 1205 (Ray, H.C., *op. cit.*, I.p. 374), rather than in A.D. 1193 (*J.L.* XVI, p. 77) during the reign of Laksmanasena (*c.* A.D. 1185-1206). One of the Muslim adventurers was held the Turk Ikhtiya-ud-Dih Muhammed Ibn Bakht-yar. who had held the fiefs of Bhakwat and Bhiwali under another free-booter Malik Husam-ud-Din Aghul Bak, who had carved out a little principality for himself in Oudh. Bakht-yar, being intrepid and reckless, carried on lawless incursions into others' territories from his base. Minhaj learnt from his informants that this raider made an attack on "the fortified city of Bihar" (*vihara*) with "only two hundred horsemen in defensive armour." The majority of the inhabitants in that *vihara* were shaven-headed priests, who were all slain as they were mistaken for soldiers! The invaders, who were ignorant and bigotted when they saw an immense number of books in the libratries there, summoned a number of Hindus, who were living close by, for not a single inhabitant of the *vihara* had been left alive, and they informed the vandals of the contents of those volumes. It was then that the Turks realized that the "fort" was nothing but a monastery, its inhabitants only its priests and that "in the Hindu tongue they called it a university Bihar (vihar). (Minhaj ud-Din, *Tabaqat-i-Nasiri*, Raverty's trans. p. 552). Minhaj's account has been corroborated by Nizamud-Din, who merely repreats what the former has stated. (*Tabaqat-i-Akbari*, *Bib. Indica*, trans. by B. Dey, p. 50)."

Although the identification of this site of this university has been a matter of controversy, but it has been identified with Patharghata, which is a spur of the Colgong Range, about 6 miles north of Colgong, 24 miles east of Bhagalpur and 28 miles east of Champanagar (old Champa), capital of Anga. This is because first Hiuẹn Tsang saw a Deva temple on its top where houses had been built (Hiuen Tsang, *Record*, II, p. 192, Beal's ed.), secondly, on the basis of a verse (*sloka*) in the poem *Cora Pancasika*, attributed to Cora Kavi, which mentions Sila Sangam, (which Dey interpreted to stand for Patharghata) and Sila Sangama to be an abbreviation of this *vihara's* name itself, Vikrama Sila Sangharama. (Nundolal Dey, *J.A.S.B., N.S.*, no. 5, 1909, pp. 10-12). This site has also been identified by Cunningham with the village of Silao and Sultangunj in Bhagalpur District, now represented by the modern village of Silao in the Bihar Sub-Division, 10 miles south of Bihar. (*A.S.I.R.*, VIII; *J.A.S.B.* LX, pt. I, 1891). It is believed to have been situated on the right bank of the Ganges and could accommodate eight thousand persons and had several shrines and other structures. In order to definitely identify this place, excavation alone would solve the problem.

Undoubtedly this great university was well-known for its teaching various subjects especially texts on ritual, metaphysics, grammar and logic. On its walls were painted portraits of eminent scholars, and its six gates were also guarded by such learned savants." (R.N., Saletore)

[Nundolal Dey, *The Vikramasila University*; *J.A.S.B.(N.S.)*, V, pp. 1-13; Taranath's *Geschiste des Buddhismus in Indien; von* Aschiefner; Bendall, *Catalogue of the Buddhist Sanskrit Mss in the University Library Cambridge*, 1883; Sylvain, Levi, *Le Nepal*, II; Foucher, *Etudes d'iconographic Bouddhique*; *Tabaqat-i-Akbari*, trans. by Dey. B., Maulana Minhaj-ud-Din, *Tabaqat-i-Nasitri*, trans. Major Raverty; Ray, H.C., *Dynastic History of Northern India*, I; *Cambridge History of India*, III; Vidyabhusan, S.C., *Indian Logic.*, Saletore, R. N., *Encyclopedia*]

VIKRAMORVASI : 'The hero and the nymph." A celebrated drama by Kalidasa translated in Wilson's *Hindu Theatre*. There are many editions and translations.

[Dowson]

VIKUKSHI : A king of the Solar race, who succeeded his father, Ikshwaku. He received the name of Sasada, "hare-eater." He was sent by his father to hunt and obtain flesh suitable for offerings. Being weary and hungry he ate a hare, and Vasishtha, the priest, declared that this act had defiled all the food, for what remained was but his leavings.

[Dowson J., *A Classical Dictionary*.]

VIMADA : In the *Rig-veda* it is said the Aswins gave a bride to the youthful Vimada, and the commentator explains that Vimada had won his bride at a svayam-varas, but was stopped on the way home by his unsuccessful competitors. The Aswins came to his succour, repulsed the assailants, p-laced the bride in their chariot, and carried her to the home of the prince.

[Dowson; *Rig-Veda*; Macdonell and Keith]

VIMANA : It is for a tower in temples and other buildings. It has been derived from *ma* implying an object measured, as may be seen from expressions like *vimana-vesman* or *vimana-sadman*. (*Manasara*, XII, 214), writes Saletore (*E.I.C.*). He narrates : "It has been known to have existed in the three styles of architecture, Nagara, Dravida and Vesara. It has been a feature of Hindu and Jaina architecture in north and south India. It certainly existed in Gupta architecture as a motif, for the Mandasor stone inscription of Kumara Gupta, dated A.D. 437-38, relates how, in the city of Mandasor there were houses with *vimanas* (or storeys) one above the other (*vimana-mala sadrisani yattra grhanipurnnendaru karamalani*), [Fleet, J.F., *C.I.I.*, III (18), pp. 81, 85]. In Gupta times the term *vimana* was not applied only to roofs of houses but also to towers of temples as can be seen from the well-known Gupta shrines of Dasavatara at Deoghar in Jhansi district built in about A.D. 600. The *vimana* (*sikhara*), especially the curvilinear, has been considered to have been derived from the stupa, the simple domed cell and bamboo festival car (*ratha*). But it actually represents a superimposition on the roof so as to give the impression of having so many roofs over one shrine. This view is further strengthened by the *amlakam*, the crowning piece of these towers, which resembles a roof. (Coomaraswamy, *Indian and Indonesian Art*, p. 83).

Actually these *vimanas* have different shapes as can be seen from surviving examples. The *vimana* has survived the conical type, broad-based main shrine with *vimanas* tapering to the top, which is crowned by a *kalasa* or a lotus bracket or base as in the Bodh Gaya temple of early Gupta times. (cf. fig. 210, Coomaraswamy, *History*, pl. LXII). Probably this style persisted till the 10th century when a new kind of *sikhara* (*vimana*) emerged as seen in the Kandariya Mahadeva temple at Khajuraho (*c.* A.D. 1000). (*Ibid.*, 214 pl. LXIV). These the *vimana*, having lost its conical sape, slowly assumed a slightly convex design, which became broader in the Lingaraja temple at Bhuvanesvara, Orissa, when it was ornamented with narrow flat *tala* or ridges from the base to the top. On each side in the centre the flat band is wide and adorned with figures and geometrical designs almost to one-fourth of its hight sometimes ornamented with imagery of various kinds. (*Ibid.*, fig. 217, pl. LXVI). In the south also there were some types of *vimanas* but the shape did not radically differ in many cases. In the early seventh century A.D. the *vimana* from the base of the roof to the top was divided into four broad and ornamented, bonds, which were interspersed with the *caitya*-window motifs and occasional statuary. (*Ibid.*, fig. 201, the LIX). Almost all such flat bands or ridges in the *vimana* of the Ganesa Ratha are adorned with miniatures of the *ratha* itself. (*Ibid*. fig. 202, pl. LIX).

Almost three centuries later in the Cola country, as in the case of the Rajarajesvara temple at Tanjore (*c.* A.D. 1000) like that of the "shore" temple at Mammallapuram, broad at the base, had tapered to the top where it was crowned with the *amlake* and the *kalasa*, though the entire *vimana* was fully ornamented with figures and designs of various types."

[Brown, Percy, *Indian Architecture*, I; *Manasara*; Acharya, P.K., *Dictionary of Hindu Architecture*; Cunningham, *A.S.I.R.*, 1862-67, pp. 105-08; Fergusson, *Indian and Eastern Architecture*, 2 Vols. In Saletore's *Encyclopedia*]

VI-NASANA : It is believed that Vinasana or disappearance is the name of the place where the Sarasvati is lost in the sands of the desert. It is mentioned in the Pancavimsa Brahmana and the Jaiminiya Upanisad Brahmana. The locality is the Patiala district of the Punjab.

[Macdonell and Keith, *Vedic Index*.]

VINATA : She was a daughter of Daksa, and one of the spouses of Kasyapa. Her son was Garuda. Her children were known as Vainateyas. They were six in number and one of them became Skanda's mother. According to the *Bhagavata Purana*, she was the wife of Tarksya or Garuda. The earlier version is correct. As a result of a wager with Kadru regarding the colour of Ucchaisravas, she became Kadru's slave and she was released from her bondage only when her son, Garuda, brought the nectar (*amrta*) to the Nagas.

[*Mahabharata; Bhagavata Purana; Ramayana;* Sorensen, *Index*, Dowson, *Dictionary*]

VINDA-ANUVINDA : They were joint kings of Avanti. Also they were great warriors and participated in the great battle.

[Dowson]

VINDHYA : (1) Famous mythical mountain. Its central part was known as Rksavat, lying to the north of the Narmada. It has been identified with the Ouxenton of Ptolemy. Personified, he once directed the Sun (Surya) to pay respects to him by circumambulation, just as he had done in the case of the mountain Meru, but Surya spurned this as preposterous. Wild at this refusal, Vindhya began to increase in size to such an extent that he obstructed the paths of Surya, Candra (Moon) and the Naksatras (constellations). The gods attempted to dissuade him but he stubbornly refused and then they approached their preceptor (*guru*) Agastya, who went to the Vindhya with his wife and children. He prevailed on Vindhya not to increase in size until he returned from his journey to the south but from that sojourn Agastya never came back and Vindhya remained where he was. This legend seems to have some connection with the legend of Agastya in the Tamil country (s.v.). Vindhya is also credited with having given to god Skanda, the War God, two companions and Siva made Vindhya his *Vamsa-dhvaja*, its *apaskara* and the *adhisthana* for his chariot. (R. N. Saletore)

(2) According to Dowson the mountains which stretch across India, and divided what Manu calls the madhya-desa or "middle land," the land of the Hindus, from the south, that is, they divide Hindustan from the Dakhin. The mountain is personified, and according to a legend he was jealous of the Himalaya, and called upon the sun to revolve round him as he did round Meru. When the sun refused the mountain began to raise its head to obstruct that luminary, and to tower above Himalaya and Meru. The gods invoked the aid to Agastya, the spiritual guide of Vindhya. That sage called upon the

mountain to bow down before him, and afford him an easy passage to and from the south. It obeyd, and Agastya passed over. But he never returned, and so the mountain remains in its humbled condition, far inferior to the Himalaya.

[Sorensen/Dowson; McCrindle, *India as Described by Ptolemy.* Saletore, *Encyclopedia*]

VINDHYAVALI : She was wife of Bali, the Asura King.

[Dowson]

VINDHYA-VASINI : The dweller in the Vindhyas. The wife of Siva. There is an ancient temple of goddess Vindhya Vasini, near Varanasi.

[Dowson]

VIPAKA SUTRA (VIVAGA-SUYA) : As a matter of fact the *Vivaga-surya* (*Vipaka Sutra*) is counted as the eleventh *anga* of the *Svetambara* Jain *agama*. Winternitz calls it the text of the ripening of actions. As its name implies, it deals with the consequences or resultants, painful or happy, of past deeds. it contains stories on the retribution of good and bad deeds after the manner of the Buddhist *karma* stories in the *Avadana-Sataka* and *Karma-Sataka*. The *Sutra* illustrates the painful consequences by ten anecdotes and happy resultants by ten stories, each illustrative anecdote or story forming a distinct section of two parts into which the text is divided. The stories after narrating the careers of persons concerned as human beings proceed to describe the courses of their transmigration until their attainment of liberation in the end. In the first part dealing with the painful consequences, eight out of ten persons concerned are males and two females, while in the second part all the ten persons concerned happen to be males. The *Sutra* is judged as a *kathanuyoga* type, inasmuch as it develops its themes with the help of appropriate narratives that are presented mostly in their bare outlines. As Siddhasena in his commentary on the Tatthvartha (I, 20) explains, the title of the *Sutra* means that the text indicates and sets forth the felt consequences of deeds : *Vipakah karmanam anubhavastam sutrayati darsayati tad Vipakasutram.* Although the word *karmaphala*, meaning the fruits or results of deeds, may be taken broadly as a synonym of *karmavipaka*, in the Pali *Nikayas* a distinction is generally made between *phala* and *vipaka*, the first is taken to mean immediate results and the second after effects or results that follow as consequences. The word *vipaka* carries with it the notion of maturity. Accordingly the word *vipaka* implies the resultants that beocme ripe from the totality of deeds in a particular birth.

The ten narratives in part I are the stories of Mrgaputra, Ujjitaka, Abhagnasena, Sakata, Brhaspatidatta, Nandivardhana, Umbaradatta, Saurikadatta, Devadatta and Anjusuta and those in part II are the stories of Suvahu, Bhadranandi, Sujata, Vasava. Jainadasa, Dhanapati, Mahadbala, Mahaccandra and Varadatta. In general outlines the stories in each part are similar. Whether the course of transmigration starts in each case from past misdeeds or from past good deeds, it ends in the attainment of liberation. The turning point in each career takes place at a happy juncture where the person concerned is brought somehow or other into the august presence of Mahavira. The adoption of the life of a Jain recluse and the fulfilment of the duties incumbent thereon bring about the final liberation. Considered from this point of view the purpose of the stories is the same as that of the Pali *Apadanas* of the early Buddhist brothers and sisters. But as compared with them the Jain stories are uninteresting. An important point of distinction between them is that the *Apadanas* are related by the *theras* and *theris* themselves, whereas in the Jain stories the course of transmigration is recounted by the Jain author and partly predicted by Mahavira himself.

The scenes of action of different stories are laid in a few cities of northern India bounded evidently on the south by the Vaitadhya (Vindhya) mountain. Their presiding deities are said to have been certain *Yakkhas*. The *sutra* speaks of some *Dhammaghosa* class of Jain *theras* (II, I) who are said to have wandered about with a retinue of 500 recluses. Whether it was their duty to preach the doctrine or to convey the message of piety is to be ascertained. From the description given in the *sutra* is appears that the intention is to describe them as wandering teachers preaching the doctrine. The story of a *Dhammaghosaka* as met with in the Pali commentary on the *Dhammapada* leads us to think that it was the duty of a *Dhammaghosaka* to convey the message of piety to the people. The same may be inferred from the duty asigned by Asoka to the agents employed for the purpose (*M.R.E.* Yerragudi version). Incidentally as noted by Mr. Kapadia there are a few references having bearing upon social and religious life of the people but these are of very minor importance. From Jain doctrinal point of view the *sutra* contains nothing new or important. Its purpose evidently is to discourage indulgence in five sinful deeds and to encourage the practice of five great vows, bot of which have received a systematic treatment in the *Prasnavyakarana Sutra*.

[Law, B.C., *Some Jaina Canonical Sutras*, Also see Chanchreek and Jain, *Encyclopedia of Jain Religion*]

VIPANA : Another name of Siva, out of his 1000 names.

[Dowson]

VIPAPA : (1) A name of fire. (2) A river.

VIPAPAMAN : A Visvadeva.

[Sorensen]

VI-PAS : ("Fetterless") is the name of a river mentioned twice in the Rig-Veda. It is the modern Beas in the Punjab, the Hyphasis, Hypanis or Bipasis of the Greeks. It's small importance for the Vedic Indians is indicated by the fact that it is never mentioned in the earlier Vedic literature except in two hymns of the Rig-Veda. The Nirukta preserves the notice that its earlier name was Urunjira, while the Gopatha Brahmana places in the middle of it the *Vasistha-silah*. Panini mentions the name, which otherwise in post-Vedic literature appears as Vipasa. This river has changed its course considerably since ancient times.

[Macdonell and Keith]

VIPASCIT DRDHA-JAYANTA LAUHITYA : 1. ("Descendant of Lohita') is mentioned in the Jaiminiya Upanisad Brahmana (iii. 42,I) as the pupil of *Daksa Jayanta Lauhitya*.

VIPASCIT SAKUNI-MITRA PARASARYA : 2. ("Descendant of *Parasara*") is the name of a teacher, pupil of *Asadha Uttara Parasarya*, in a Vamsa (list of teachers) of the Jaiminiya Upanisad Brahmana (iii. 41,I).

[Macdonell and Keith, *Vedic Index*]

VIPASSI : This is the name of 19th of the 24 Buddhas. He was born at Bandhumati in Khema. His parents were Bandhuma and Bandhumati. After being a householder for 80,000 years, during which time he had married Sutana and had by her a son Samvatthakhandha, he left his home in a chariot for a forest. There, after practising penance for eight months, he attained enlightenment. He died when he was 80,000 years old. His height was 80 cubits. These figures were apparently intended to impress the people with his immense power. Description is purely mythological.

[Malalasekera, *Dictionary*, II, p. 886.]

Vipatha : Younger brother of Karna.

Vipracitti : A son of Kasyapa and Danu, the chief of the demons. Incarnate of Jarasandha. Slain by Indra.

[*Mahabharata*]

Viprarishi : Brahmarishis (plural). Names of single Viprarishis :

Agastya, Akrtavrana, Animandavya, Aristanemi, Ashtavakra, Atri, Aurva, Bharadvaja, Bhrgu, Cyavana, Saktri, Sarmin, Saunaka, Sunaka, Drona, Durvasas, Galava, Grtsamada, Jajali, Jamadagni, Kacyapa, Kausika, Likhita, Mandapala, Markandeya, Mudgala, Narada, Paippaladi, Parasara, Pulastya, Rama Jamadagnya, Rcika, Rshabha, Samvarta, Sarasvata, Upamanyu, Uttanka, Vaisampayana, Vasistha, Vibhandaka, Visravas, Visvamitra. Vipula, Vyasa, Yajnavalkya, Yavakrita.

[Sorensen, *Mahabharata*]

Viprthu : A Vrshni prince. (came to the svayamvara of Draupadi).

[*Mahabharata*]

Viprthu : An ancient king. (after the seven rshis *Viprathu* ruled the earth).

[Sorensen]

Vipula Bhargava : A favourite disciple of the sage Devasarman. He proved an ideal disciple. As Saletore narrates: Devasarman's wife Ruci was so lovely that Indra became enamoured of her and desired to visit her. Devarsarman, on coming to know of Indra's evil design, through his Yogic powers, directed his pupil, Vipula, to protect her during his absence to make a sacrifice. Vipula, after his preceptor had left entered Ruci's body by his spiritual power and, when Indra arrived, unable to move or utter anything in reply to Indra's questions, Ruci only said "*Vani samskara bhuma.*" Indra, discovering that Vipula was inside Ruci refrained from prosecuting his evil designs, recollecting his fate with Ahalya and Gautama. Then, as soon as he was about to leave, Vipula returned to his own body and rebuked Indra, who left suddenly, reminding him of his past. When Devasarman returned, he rewarded Vipula with a boon that he would never swerve from righteousness. Then he went to the woods where the practised penance and became haughty.

Ruci had to attend some function at the house of her sister, Prabhavati, the wife of Citraratha, king of Anga. On the road, she saw some celestial flowers, which some divine woman had flung down and she wore them in her hair and, on seeing them Prabhavati also wanted to to have such flowers. Ruci on reaching home informed her husband who summoned Vipula to fetch them. He too found such flowers on the road and picking them up, proceeded to Campa. While going there he saw on the road a mortal couple moving in a circle, clasping hand in hand, but suddenly they had a dispute and finally they swore that, if they uttered a falsehood, in the next world they would share Vipula's fate. This statement not only surprised him but also made him sad. Then moving on, he saw six persons at a game of dice made of gold and silver. To his surprise they too swore a similar oath. Vipula, more sad than ever, thought that such an oath must have come into existence on account of his having protected his preceptor's wife in that strange manner about which he had not informed his preceptor. Vipula reached Campa and, after handing over to Prabhavati the flowers she wanted, he returned and then met his preceptor Devasarman to whom he narrated all that he had seen and desired to know their significance. Devasarman told Vipula that the first couple he had met represented day and night and the next group, the six seasons. On learning from Vipula of his first action in saving Ruci from Indra, Devasarman absolved his disciple from all taint and all the three of them ascended to heaven. This legend is apparently a variation of the Ahalya-Gautama and Indra and Uttanka legends. (Ahalya, Uttanka).

[*Mahabharata*; Sorensen, *Index*; Dowson, J., *A Classical Dictionary*; *Bhagavata Purana*. *Saletore, R. N., Encyclopedia*]

VIPULA : A Sauvira king. (*Sauvirah*, vanquished by Arjuna).

[Sorensen]

VIPULA : A rshi of Bhrgu's race. He protected Ruci, the wife of his preceptor. Devacarman, against Indra). (one of the rshis of the north).

[Sorensen]

VIPULOPAKHYANA : "The episode about Vipula" in the *Mahabharata* is the same as mentioned above with slight variations. *Bhishma* said : There was, in days of yore, a Rishi *Devacarman*; his beautiful wife *Ruci* fascinated everyone who saw her, both *Devas, Gandharvas* and *Danavas* and particularly *Indra*. *Devacarman* knew very well the disposition of women, as well as *Indra's* coveting other men's wives. Once, desirous of performing a sacrifice, he summoned his favouritc disciple *Vipula Bhargava*, and asked him, during his absence, to protect *Ruci* against *Indra*, describing to him the disguises that *Indra* assumes. *Vipula*, by his Yoga-power, entered the body of *Ruchi*. *Indra* came, but *Ruchi* was unable to move or to utter a word in reply; then, influenced by *Vipula*, she answered in *Sanskrit* (?*vani samskarabhushana*) words that she did not intend to utter. *Indra* became perplexed, and when he with his spiritual eye discovered *Vipula* within *Ruci*, he became afraid that he might curse him. *Vipula* left the body of *Ruci* and returned to his own body which was lying near, and rebuked *Indra* mentioning *Gautama's* curse, owing to which *Indra's* body became disfigured with 1,000 sex-marks, which owing to *Gautama's* compassion, were afterwards changed into eyes, "see that thou dost not, with thy sons and counsellors, meet with destruction." *Cakra* (Indra), overwhelmed with shame, made himself invisible. A moment after, *Devacarman* came back, and granted *Vipula* the boon that he should never swerve away from righteousness; dismissed by his preceptor, *Vipula* left his abode and practised the most severe austerities. *Devacarman* also, with his spouse, began to live in the woods, perfectly fearless of *Indra* (XIII, 41). *Vipula* became full of pride. After sometime the occasion came for a ceremony of gifts, with respect to the sister of *Ruci*~ the *Anga*-king *Citraratha*. Meanwhile, a celestial damsel dropped some flowers down to the earth; they were picked up by *Ruci*, who adorned with them, went to the palace of the *Anga*-king. Her sister, *Prabhavati*, the *Anga*-queen, urged her to obtain some for her, and *Ruci* informed her husband, who, summoning *Vipula*, commanded him to bring him some flowers of the same kind. *Vipula* found some such flowers still lying scattered, quite fresh, and set out for *Campa*; on his way he saw a human couple moving in a circle, hand in hand; a dispute arose between them, and at last, each of them took the oath "that one of us who speaks falsely shall, in the next world, meet with the end which will be *Vipula's*." *Vipula* became very sad; proceeding a little way he beheld six other men playing with dice made of gold and silver; they were heard by *Vipula* to take the same oath as the first couple. At last he recollected the manner in which he had acted in protecting his preceptor's wife (placing limb within limb, face within face), without telling his preceptor the truth. Coming to *Campa*, he gave the flowers to his preceptor (XIII, 42). *Devacarman*, too, knew what he had seen on his way, and how he had acted in protecting *Ruci*; he explained that the first couple were Day and Night, the others the six Seasons. he absolved *Vipula* and ascended to heaven with his wife and his disciple. *Markandeya* had narrated this tale to *Bhishma* on the banks of the *Ganga* (XIII, 43).

[Sorensen, *Mahabharata Index*]

Vira : In Rig Veda it denotes a man of strong and heroic character. Pancavimsa Brahmana gives a list of eight Vira Kings.

[*Rig-Veda*]

Vira : An Asura. (son of Danayus).

Vira : A son of Dhrtarashtra.

Vira : A prince.

Vira : Name of a fire?

Vira : A god. (among the fifteen *yajnamushah*).

Vira : A Bhoja prince.

Vira : = Vishnu (1000 names).

Vira : Wife of the sage Bharadvaja.

Vira : A river.

[Sorensen, *Mahabharata*]

Virabahu : Son of Dhrtarashtra.(attacked Uttara). (slain by Bhimasena).

[Sorensen]

Virabahu : A Cedi king. (married a daughter of the Dacarna king Sudaman).

[Sorensen]

Virabahu : = Vishnu (1000 names).

Virabhadra : A Pandava warrior. (brother of Virata?).

[Sorensen]

Vira-Bhadra : A son or emanation of Siva, created from his mouth, and having, according to the *Vayu Purana*, "a thousand heads, a thousand eyes, a thousand feet, wielding a thousand clubs, a thousand shafts; holding the shell, the discus, the mace, and bearing a blazing bow and battle-axe; fierce and terrific, shining with dreadful splendour, and decorated with the crescent moon; clothed in a tiger's skin, dripping with blood, having a capacious stomach and vast mouth armed with formidable tusks," &c. The object of his creation was to stop *Daksha's* sacrifice, and harry away the gods and others who were attending. He is an especial object of worship in the *Mahratta* country, and there are sculptures of him in the cave of *Elephanta* and *Ellora*, where he is represented with eight hands.

[Dowson, *Hindu Mythology and Religion*]

Viradha : A horrible man-eating Rakshasa, son of *Kala* and *Satahrada*. By penance he had obtained from Brahma the boon of invulnerability. He is described as "being like a mountain peak, a man-eater, loud-voiced, hollow-eyed, large mouthed, huge, huge-bellied, horrible, rude, long, deformed, of dreadful aspect, wearing a tiger's skin, dripping with fat, wetted with blood, terrific to all creatures, like death with open mouth, bearing three lions, four tigers, two wolves, ten deer, and the great head of an elephant with the tusk, and smeared with fat, on the point of an iron pike, shouting with a loud voice." *Rama*, with *Lakshmana* and *Sita*, encountered him in the *Dandaka* forest, when he foully abused and taunted the brothers, and seized upon *Sita*. The brothers proved with their arrows that he was not invulnerable, but he caught them, threw them over his shoulder, and ran off with them as if they had been children. They broke both his arms, threw him down, beat him with their fists, and dashed him to the earth, but they could not kill him, so they dug a deep hole and buried him alive. After his burial there arose from the earth a beautiful person, who said that he was a *Gandharva* who had been condemned by *Kubera* to assume the shape of a Rakshasa, from which *Rama* had enabled him to escape. He was also called *Tumburu.*

[Dowson, *Hindu Mythology and Religion*]

Vi-raj : As a title of royalty is mentioned several times in the Rig-Veda, but only in a metaphorical sense. As an actual title, it is asserted in the Aitareya Brahmana to be used by the *Uttara Kurus* and the *Uttara Madras.*

[Macdonell and Keith]

Viraj : Manu thus describes *Viraj* :—"Having divided his body into two parts, the lord (Brahma) became with the half a male, and with the (other) half a female; and in her he created *Viraj*. Know that I (Manu), whom that male *Viraj* himself created, am the creator of all this world." (*See* Manu.) One passage in the *Rig-Veda* says, "From him (Purusha) sprang Viraj, and from Viraj (sprang) Purusha" (*Muir's Texts*, v. 50, 309), like as *Aditi* is said to have sprung from *Daksha*, and *Daksha* from *Aditi*. *Viraj*, the male half of Brahma, is supposed to typify all male creatures; and *Sata-rupa*, the female half, all female forms.

[Dowson]

Vira-Mitrodaya : A law-book by Mitra-Misra, of authority in the Benares School. It is in the form of a commentary on the *Mitakshara*. The text is in print.

[Dowson]

Vira Patta : A hero's band or crown. This was a decoration which was worn on the fore-head and often on the crown itself, forming a part of it. It was ornamented with strings of pearls (*vadam*) and was used in the case of images also, although it was often granted to heroes and men of distinction.

[Saletore, B.A., *Social and Political Life in the Vijayanagara Empire*, 2 vols. Saletore, R. N., *Encyclopedia*]

Vira-Saivism : This is a sect of Saivism. As Saletore writes : "It is generally, though wrongly, traced to *Basava* as its founder althought it must have come into existence earlier and he was one of its staunch promoters. In the preliminary functions (*diksa*), which are to be performed before accepting a preceptor (*guru*) also called *Acarya* or *Visvaradhya*, mention is made of four others who had founded schools, namely, *Revanasiddha*, *Marulasiddha*, *Ekorama* and *Panditaradhya*. Of these, *Ekorama* may be identified with *Ekanta Ramayya*, a famous Vira Saiva teacher, referred to in an inscription dated A.D. 1195, which relates that Ramayya was a fervent disciple of Siva and that, after visiting different places, he proceeded to *Puligere* where he was inspired by the local deity Somanatha to oppose Jainism. So he went to *Abalur*, a forte of Jainism, challenged its adherents there, proclaiming that, as a proof of his own superior faith, he would cut off his head and with the aid of Siva regain it with his life. The Jainas promised that, if this happened, they would embrace Saivism and wrote that statement on a palmyra leaf (*ole*). Accordingly Ramayya cut off his head and after a week incredibly regained his life, whereupon, he defeated all the Jainas there, and demolished their images and shrines. The Jainas complained of this havoc to king Bijjala (A.D. 1156-67), who sent for Ramayya, who showed him what the Jainas had promised in writing but had failed to implement it and added that, if they would destroy seven-hundred of their shrines (*basadis*), he would repeat his feat. But the Jainas dared not accept his challenge and Bijjala then issued a certificate of triumph (*jayapatra*) to Ramayya and, along with it, granted to him several villages for the worship of his deity *Somanatha* at *Puligere*. As Ramayya's fame spread, the Western Calukya ruler Somesvara IV (A.D. 1182-29) and the Kadamba king Kamadeva (A.D. 1181-1203) also presented to the same god Somanatha the villages of Abalur and Mallavalli respectively. (*E.I.*, V, p., 245).

Further Saletore traces the characteristics of the cult and writes that during their initiatory ceremonies, the Lingayats placed five vessels—four at the cardinal points and one in the centre to be consecrated in the names of the five forms of Siva, namely, *Sadyojata*, *Vamadeva*, *Aghora*, *Tatpurusa* and *Isana*, who are referred to in the *Taittiriya Aranyaka* (X, 43-47) and in the *Mahanarayaniya Upanisad* (17) as the five formulae or *mantras*. The preceptors (*acaryas* or *gurus*) are supposed to have emanated from these five forms of Siva. Of these at least, as Basava himself has admitted. Visvesvaradhya, panditaradhya and Ekorama had flourished before him and had established the Vira Saiva faith. This creed seems to have been preceded by the more tolerant *Saivadarsana* or the Siddhantadarsana schools which are believed to have flourished a century prior to the advent of Vira Saivism. Basava's contribution to this faith was almost entirely in its propagation and in making it less compromising and more anti-Brahmanical.

Saivism doctrine may be briefly noticed. The Vira Saiva called the loftiest entity of Siva (*Sivatattva*) *sthala* is comprised of two parts—*Lingasthala* and *angasthala*. The former, they contended, represented the deity Siva, symbolizing the Over-Soul and the latter the worshipper of the Soul. They held that both of these could be united through devotion (*bhakti*). They believed in the *Linga* (phallus), which they conceived was God himself (*Lingasthala*). This they further subdivided into the following types—the *Bhava Linga* (existence), *Prana Linga* (knowledge of the Over-Soul) and *Ista Linga* (embodiment of ecstasy). They were subdivided into a series of Lingas, all of which when influenced by action (*krya sakti*) evolved into the *Acara Linga* through which the Mind could attain emancipation. In fact, these are after all different ways of realizing God-head from their own angles through the medium of devotion (*bhakti*) of which also various forms are specified, all leading to ultimate spiritual redemption. According to Basava, who often voiced such feelings in the *vacanas* attributed to him, for realizing the Ultimate Reality (*Parasiva Brahman*), devotion and meditation were the holy avenues. He thought it was Formless and from its power (*sakti*) is evolved the world, which is real but impermanent and human beings are like sparks, which issue from that almighty Fire (*Parasiva Brahman*). They are born again and again, till, by ceaseless devotion, they are finally merged once more into the Ultimate Reality. His deity was Kudala Sangama; he recognized no caste or distinction nor the worship of many gods, holding that matter is transient and that it is the spirit alone which is permanent. This type of religious thought has been called a variety of spiritual monism (Bhandarkar, R.G., *Vaisnavism, Etc.* p. 137), although by no means can it be held as original.

Even after their denunciation of class and caste distinctions, differences crept into their ranks. The Lingayats too had classes, the highest being the Lingi Brahmans, who were sub-divide into Acaryas and Pancamas. From the former descended all their priests, who had five *gotras* named Vira, Nandin, Vrsabha, Bhrngi and Skanda, all traceable to Brahmanical origins. The Pancamas were claimed to be those whose first representatives issued from the five faces (*panca mukhas*) Siva himself and they were known as Makhari, Kalari, Purari, Smarari and Vedari. Every Pancama had become the disciple of some preceptor (*guru*). These Pancamas, who are generally called the true Lingayats, were further subdivided into four classes—the priests (*Jangamas*), the unpolluted (*silavanta*), traders (*banajiga*) and the artisans (pancamasalis). The Jangamas represent one or the other of the five spiritual establishments (*mathas*) (s.v.) and are their spiritual leaders. Among them one class, the disinterested (*viraktas*) remain celibate while the others marry and lead a normal life. The influence of the original caste system may be traced in their Jangamas and traders, corresponding to the Brahmanical. Brahmanas and Vaisyas while their *mathas* are nothing but the adaptation of the Brahmanical system of such a practice. The Lingayats are generally vegetarians and teetotallers. Among them widow remarriage is permitted and the Brahmanical thread-ceremony (*upanayana*) is observed among them. They have their own *mantra—Om namah Sivaya*, wear the Linga (Siva's emblem) on the limb of both men and women. Linga worship is their primary method of adoration and attendance at their shrines is not incumbent on them. (R. N. Saletore)

[Bhandarkar, R.G., *Vaisnavism, Saivism and Minor Religious Systesm; Vivekacinitamani, Sholapur, 1909; Virasaivapradipika, Poona, 1905; Pancacaryapancamot-pattiprakarana*, Bombay, 1903; *Madras Journal of Literature and Science, XI*; Mayideva, *Anubhava Sutra*; *Sankara Vijaya*, Bib. Indica. In Saletore, *Encyclopedia*]

Virata : (1) A country in the vicinity of the modern Jaipur. The present town of *Bairat* (Virata) is 105 miles south of Delhi. Its king was called Raja of *Virata* or Raja Virata. It was at his court that the *Pandava* princes and Draupadi lived in disguise. They rendered him great services against his enemies, and he fought on their side in the great war and was killed by *Drona*. [Dowson]

Virata : (2) According to *Mahabharata* a Matsya monarch, the husband of Sudesna, father of Sankha, Uttar and Uttara. He is believed to have been the incarnation of *gana* of the Maruts. He attended the *svayamvara* of Draupadi and the *Rajasuya* sacrifice of Yudhisthira to whom he also offered tribute. During the exile of the Pandavas, they were employed in Virata's service in disguise without being discovered for a time. Then the Kurus and the Trigarttas invaded his realm to steal his cattle. In that struggle Virata was engaged in a hand-to-hand fight with the Trigartta king Susarman and was captured but was later liberated by the Pandavas who ran to his aid and routed the Trigarttas; Virata remembered this rescue with gratitude. Later on he went with his troops to the succour of Yudhisthira and served as one of the seven leaders of his divisions. He was overcome by Drona, encountered Jayadratha, attacked by Vinda and Anuvinda but was ultimately defeated by Salya.

[*Mahabharata, Vana Parva*. In Saletore's *Encyclopedia*]

Virata : (3) This as a region is the modern Bairat, about 105 miles south of Delhi. There were two such places : one in the north and the other in the south. In an inscription of A.D. 1190, the Hoysala Ballala Deva II is said to have captured Virata Raja's city Kurugodu and other vulnerable positions. As this city is mentioned along with Matanga Hill which is no other than the Matanga Parvata, which is one of the five hills enclosing the famous city of Vijayanagara (Hampi) this Virata city must be located in the South and not confused with its prototype in the north. (*E.C.V.* Cn. 179, p. 203). These two regions had their own respective capitals. The southern Virata was in the Bellary region. (Fleet., *Dyn. Kon. Districts*, p. 504). (R. N. Saletore)

[*Mahabharata;* Sorensen, *Index*; Saletore, B.A., *The Wild Tribes in Indian History; E.C.*, V. Saletore, R. N., *Encyclopedia*]

Virata-Pura : There were two cities which bore this name.

(1) One was the northern Bairat nearly 105 miles south of Delhi. It was also called Viratanagara where the Pandavas found shelter.

[Cunningham, *Ancient Geography of India*: Law, B.C, *Historical Geography; Mahabharata, Vana parva.* In Saletores *E.I.C.*]

(2) The southern Viratapura was the Matsyapura, modern Macchari in Kadur taluk, Karnataka State. This Viratanagara or Viratapura had nothing to do with its northern namesake. It was in the Bellary taluka, Karnataka State.

[*M.A.R. for 1916*; p. 66. Fleet, J.F., *Dynasties of the Kanarese Districts.* Saletore, *E.I.C.*]

Virocana : A Danava, son of Prahlada also called *Drisana*. He quarrelled with Sudhanvan and both of them staked their lives to test each other's superiority during the *svayamvara* of Kesini. The matter was referred to a third party, Prahlada, for a decision. When the earth was milked Virocana served as their calf. (s.v. Prthu). According to Kautilya, Virocana had a son called Bali (*Artha.*, B.k. XIV, Ch. III, 451-52 text, ff. 420-21). There was a Coda Ganga named Virocana.

[Sorensen, *Mahabharata*/Dowson]

Vi-rupa : This is the name of an *Angirasa* who is twice mentioned in the Rig-Veda, and to whom certain hymns are attributed by the Anukramani (Index).

[Macdonell and Keith]

Virupaksa : A deity deformed as to the eyes in the Brahmanical and Buddhist pantheons, a poet, a Danava, a town. In his *Encyclopedia* R.N. Saletore has, mentioned five Viruparksas as below :

(1) One with defective eyes. This is an epithet of Siva who had three eyes. He was one of the Rudra. He was the family deity of the Vijayanagara emperors and in his name their grants were usually signed. They dedicated a fine temple to his name and it still survies at Hampi. One of their emperors was named after this deity as Virupaksa Raya (A.D. 1467-78). There was also a Hoysala king, the son of Ballala III named Virupaksa Ballala who was crowned king in A.D. 1343.

[*E.C.*, VI, Cm 105 text, p. 202].

(2) In the Buddhist pantheon Virupakkha (Virupaksa) was one of the Regent Monarchs (*Catummaha rajano*), who was stationed in the western quarter and was the avowed king of the Nagas (serpents) whe are believed to visit him regularly. They are represented as waiting on him and he was entrusted with the settlement of their disputes.

[*Digha Nikaya*, ii, 258; *ibid.*, iii, 199; *Jataka*, III, 257, VI, 168; Malalasekera *Dictionary*.]

(3) He was talented poet honoured with the title *Pandita*, and wrote the *Cenna Basava Purana* in A.D. 1584. He has furnished an account of the coronation of the Vijayanagara emperor, Harihara [cf. *sandhi* 63 (2), p. 528 Litho, Mangalore, 1851]. In view of the period in which he lived, not much reliance can be placed in his version.

[Narasimhacar, *Karnataka Kavicarite*, II, p. 307; Rice, *Kanarese Literature*, p. 68 (2nd ed.]

(4) A Danava, he was a son of Kasyapa. [*Mahabharata*; Sorensen, *Index*.]

(5) One of the Hoysala capitals, which was also called Virupaksapada or Virupaksapura, in an inscription of A.D. 1342, which records that the Hoysala king Vira Ballala III visited it in that year.

[*E.C.* IX, Dv 21, p. 10.]

VIS : This is an expression of somewhat doubtful significance. In many passages of the Rig-Veda the sense of "settlement" or "dwelling" in adequate and probable, since the root *vis* means to "enter" or "settle." In other Passages, where the Visah stand in relation to a prince, the term must mean "subject"; so, for example, when the people of *Trnaskanda* or of the *Trtsus* are mentioned. Again, in some passages the general sense of "people" is adequate; as when the Rig-Veda speaks of the "Aryan people," or the "divine people," or the "Dasa people," and so on.

Sometimes, however, the Vis appear in a more special sense as a subdivision of the *Jana* or whole people. This is, however, not common, for in most passages one or other of the senses given above is quite possible. Moreover, it is very difficult to decide whether the Vis as a subdivision of the Jana is to be considered as being a local subdivision (canton) or a blood kinship equivalent to a clan in the large sense of the word, while the relation of the Vis to the *Grama* or to the *Gotra* is quite uncertain. In one passage of the Atharva-Veda the Visah are mentioned along with the *sabandhavah* or relatives, but no definite conclusion can be drawn from that fact. Nor does the analogy of the Roman *curia* or the Greek word throw much light, as these institutions are themselves of obscure character, and the parallelism need not be cogent. It is, at any rate, possible that the Vis may in some cases have been no more than a Gotra or clan, or different clans may sometimes have made up a Vis, while Grama is more definitely, perhaps, a local designation. But the Vedic evidence is quite inconclusive.

In the later period the sense of Vis is definitely restricted in some cases to denote the third of the classes of the Vedic polity, the people or clansmen as opposed to the nobles (Ksatra, Ksatriya) and the priests (Brahman, Brahmana).

[Macdonell and Keith, *Vedic Index*]

VISAKHA : A God, a son or form of Skanda, was in the palace of Yama. When Skanda's side was struck with the thunderbolt, these issued from it the youth Visakha, armed with dart and wearing celestial earrings. One of the Airavata's bells were received by him. Both Skanda and Visakha had red banner. Skanda has 51 names.

[Sorensen, *Mahabharata*]

VISAKHA : Another name of Siva, out of his 1000 names.

[Sorensen]

VAISAKHA : A Nakshatra.

[*Rig-Veda*]

VAISAKHA (YUPA) : One of famous tirthas, situated in north. There the gods, Varuna, Indra performed austerities. Having left the capital of Subahu, Pandavas dwelt at this place for one year.

[Sorensen, *Mahabharata*]

VISAKHA : The chief among the female lay disciples of the Buddha and declared by him to be foremost among those who ministered to the Order (*dayikanam agga*). Her father was *Dhananjaya*, son of *Mendaka*, and her mother *Sumana*. She was born in the city of *Bhaddiya* in *Anga*. When she was seven years old, the Buddha visited Bhaddiya with a large company of monks, out of compassion for the brahmin *Sela* and others. Mendaka gave Visakha five hundred companions, five hundred slaves, and five hundred chariots, that she might visit the Buddha. She stopped the chariots some distance away and approached the Buddha on foot. He preached to her and she became a *sotapanna*. For the next fornight Mendaka invited the Buddha and his monks daily to his house, where he fed them.

Later, when, at *Pasenadi's* request, *Bimbisara* sent Dhananjaya to live in *Kosala*, Visakha accompanied her parents and lived in *Saketa*. The messengers, sent by *Migara* of *Savatthi* to find a suitable bride for his son *Pannavaddhana*, saw Visakha on her way to the lake to bathe on a feast-day. At that moment there was a great shower. Visakha's companions ran for shelter, but Visakha herself, walking at her usual pace, came to the place where the messengers, already greatly impressed, were awaiting her. When they asked her why she did not run to seek shelter and so preserve her clothes, she answered that she had plenty of clothes in the house, but that if she ran she might damage a limb which would be a great loss. "Unmarried girls," she said, "are like goods awaiting sale, they must not be disfigured." The messengers offered her a bouquet of flowers (*malagulam*), which she accepted as a proposal of marriage, and then went on to her father's house. The messengers followed and laid Punnavaddhana's suit before Dhananjaya. The proposal was accepted and confirmed by an exchange of letters.

When Pasenadi heard of it, he offered to accompany Punnavaddhana to Saketa, as a mark of signal favour. Dhananjaya welcomed the king and his retinue, Migara, Punnavaddhana and their followers, with all honour, attending personally to all the details of hospitality. He persuaded the king to stay with him during the rains, providing all that was necessary. Five hundred goldsmiths were engaged to make the *Mahalatapasadhana* (ornament), *q.v.*, for the bride; three months passed, but it was still unfinished. The supply of firewood ran out, and orders were given that the wood of dilapidated houses should be used. This wood lasted for a fortnight, and then the storehouses containing cloths were opened, the cloths soaked in oil and used for cooking the food. The ornament was finished in four months.

Dhananjaya gave his daughter, as dowry, five hundred carts full of money, five hundred with vessels of gold, five hundred each of silver, copper, various silks, ghee, rice husked and winnowed; also ploughs, ploughshares, and other farm implements, five hundred carts with three slave women in each, everything being provided for them. The cattle given by him filled an enclosure three quarters of a league in length and eight rods across, standing shoulder to shoulder, and in addition to these, sixty thousand bulls and sixty thousand milch cows escaped from their stalls and joined the herd already gifted to her.

When the time came for Visakha to leave, Dhananjaya gave her ten admonitions, which Migara overheard from the next room. These admonitions were : Not to give fire from the house outside; not to take into the house fire from without; to give only to those who give in return; not to give to those who do not give in return; to give to him that gives and to him that gives not; to sit, eat and sleep happily; to tend the fire and to honour household deities.

On the following day Dhananyaja appointed eight householders to be sponsors to his daughter and to enquire into any charges which might be brought against her. When she left, Dhananjaya allowed any inhabitants of his fourteen tributary villages to accompany her if they so wished. As a result the villages were left empty; but Migara, fearing that he should have to feed them, drove most of them back. Visakha entered Savatthi standing in her chariot, so that all might see her glory. The citizens showered gifts on her, but these she distributed among the people.

Migara was a follower of the *Niganthas*, and soon after Visakha's arrival in his house, he sent for them and told her to minister to them. But Visakha, repulsed by their nudity, refused to pay them homage. The Niganthas urged that she should be sent away, but Migara bided his time. One day, as Migara was eating, while Visakha stood fanning him, a monk was seen standing outside his house. Visakha stood aside, that Migara might see him, but as Migara continued to eat without noticing the monk, she said to the latter, "Pass on, Sir, my father-in-law eats stale fare." Migara was angry and threatened to send her away, but, at her request, the matter was referred to her sponsors. They enquired into the several charges brought against her and adjudged her not guilty. Visakha then gave orders that preparations should be made for her return to her parents. But Migara begged her forgiveness which she granted, on condition that he would invite to the house the Buddha and his monks. This he did, but, owing to the influence of the Niganthas, he left Visakha to entertain them, and only consented to hear the Buddha's sermon at the end of the meal from behind a curtain. At the conclusion of his sermon, however, he became a *sotapanna*. His gratitude towards Visakha was boundless; henceforth she was to be considered as his mother and to receive all the honour due to mother; from this time onwards she was called *Migaramata*. We are told that in order to confirm this declaration, Migara sucked the breast of Visakha. This account adds that she had also a son named *Migara*; thus there was a double reason for the name. (AA. i. 313 says that Migara was her eldest son.) Migara got made for her everyday use an ornament called *ghanamatthaka*, at a cost of one hundred thousand. On the day of the presentation of this ornament, Migara held for her a special festival in her honour, and she was made to bathe in sixteen pots of perfumed water. This account of Visakha is sum-marized from DhA. i. 384 ff.; AA i. 219 ff. contains a similar account but with far less detail. The DhA. account contains numerous other particulars.

Visakha had ten sons and ten daughters, each of whom had a similar number of children, and so on down to the fourth generation. Before her death, at the age of one hundred and twenty, she had eighty-four thousand and twenty direct lineal descendants, all living. She herself kept, all her life, the appearance of a girl of sixteen. She had the strength of five elephants, and it is said that once she took the trunk of an elephant, which was sent to test her, between her two fingers and forced him back on his haunches. Visakha owned such a great reputation for bringing good fortune that the people of Savatthi always invited her to their houses on festivals on holidays.

Visakha fed five hundred monks daily at her house. In the afternoon she visited the Buddha, and, after listening to his sermon, would go round the monastery inquiring into the needs of the monks and nuns. in these rounds she was sometimes accompanied by *Suppiya*. Visakha begged for, and was granted, eight boons by the Buddha : that as long as she lived she be allowed to give robes to the members of the Order for the rainy season; food for monks coming into Savatthi; food for those going out; food for the sick; food for those who wait on the sick; medicine for the sick; a constant supply of rice-gruel for any needing it; and bathing robes for the nuns.

With the construction of the *Migaramatupasada* in the *Pubbarama* Visakha's ambitions were fulfilled, and it is said that when the monastery was completed and the festival of opening in progress, as the evening drew on she walked round the monastery accompanied by her children, her grandchildren and her great-grandchildren, and in five stanzas sang her joy, saying, "Now is entirely fulfilled the prayer which I prayed in times of yore."

The monks heard her sing and told the Buddha; he related to them how, in the time of *Padumuttara Buddha*, Visakha had been the friend of the principal women benefactors of that Buddha. In the time of *Kassapa Buddha* she was Sanghadasi, youngest of the seven daughters of *Kiki*, and for long after her marriage she gave alms and performed other good works with her sisters.

According to the *Viharavimanavatthu*, Visakha was born, after death, among the *Nimmanaratideva* as the consort of the deva-king *Sunimmita*. Buddhaghosa says that Visakha, like *Sakka* and *Anathapindika*, will enjoy one hundred and thirty-one kappas of happiness in the Brahma-worlds before she finally passes away into nibbana.

Among Visakha's relations are also mentioned, in addition to her two sons *Migajala* and *Migara*, a sister *Sujata*, who became Anathapindika's daughter-in-law; a grandson, *Salha*; a granddaughter, *Datta*, who died : and *Uggaha* called *Mendakanatta*. Mention is also made of a grandson of hers on whose behalf she interceded with the Buddha when the monks refused to ordain him during the rainy season.

The books contain numerous suttas preached by the Buddha to Visakha during her frequent visits to him, chief among such suttas being the famous discourse on the keeping of the *uposatha*, the discourse of the eight qualities which win for women power in this world and power and happiness in the next, and eight qualities which win for a woman birth among the *Manapakayika-devas*.

[Malalesekera, *D.P.P.N.*]

VISAKHA : One of the women who will renounce the world at the same time as the future Buddha *Metteyya*. She will be accompanied by eighty-four thousand other women.

[Malalasekera]

VISAKHA : One of the chief lay supporters of *Phussa Buddha*.

[Malalasekera]

VISAKHA : A minister of *Dutthagamani*. he and *Sirideva* were in charge of the arrangements for the Foundation Ceremony of the *Maha Thupa*.

[Malalasekera]

VISAKHA : One of the chief lay women supporters of *Piyadassi Buddha*.

[Malalasekera]

VISAKHA : Mother of *Kakusandha Buddha* and wife of *Aggidatta*.

VISAKHA : One of the five queens of third *Okkaka*.

[Malalasekera]

VISAKHA : Called *Pancaliputta*. He was son of a provincial governor (*mandalikaraja*) of *Magadha*, and was called *Pancaliputta* because his mother was the daughter of the *Pancala* king. He succeeded his father, and, hearing one day that the Buddha had arrived near his village, he visited him, heard him preach and joined the Order. He then accompanied the Buddha to *Savatthi*, where he became an arahant. Later, out of compassion, he visited his relations.

One day he was asked how many qualities were necessary to a man in order that he should be considered a skilful preacher of the Dhamma. Visakha's answer is included in the Theragatha.

Fourteen kappas ago he was a poor householder, and one day, while searching in the forest for fruit, he saw a Pacceka Buddha and offered him a *valli*-fruit. He is evidently to be identified with *Valliphaladayaka* of the Apadana.

Visakha was evidently a clever and arresting preacher, and the books mention that the Buddha heard him preach and praised him.

[Malalasekera]

Visakha-bhanavara : The second chapter of the Civarakhandhaka of the *Mahavagga*.

[Malalasekera]

Visakha (Sutta) : 1. The Buddha tells *Visakha* (5) of the advantages of keeping the *uposatha* day.

Visakha (Sutta) : 2. The Buddha tells *Visakha* (5) of eight qualities in a woman which will secure for her birth among the *Manapakayika-deva*.

[Malalasekera]

Visakha (Sutta) : 3. The Buddha listens to a sermon by *Visakha Pancaliputta* and praises his skill in the assembly of monks. The Sutta also contains a teaching as to how the Dhamma should be preached.

[Malalasekera]

Visakha Thera : He was a rich householder of Pataliputta who, hearing that there were many shrines in Ceylon, made over his property to his family and left home with one single coin wrapt in the hem of his garment. he had to spend one month at the port waiting for a ship, and, during that time, made one thousand by his skill in trade. Arrived at the *Mahavihara*, he asked to be ordained, and when, at the time of his ordination, the money was discovered, he distributed it among those who were present. After five years he set out travelling, and with the help of a devata, found his way to *Cittalapabbata-vihara*, where he stayed for four months. As he was about to leave, the devata of the *jambu*-tree which stood at the head of his *cankamana* appeared before him weeping, and explained that while the Thera was there the non-humans lived in peace, but that when he had gone they would start quarrelling and talking loudly. Several times he tried to leave but was thus prevented, until, at last, he became an arahant and died there.

[Malalasekera]

Visakha Theri : 4. She belonged to the harem of the Bodhisatta and left the world with *Mahapajapati*. She received a topic of meditation from the Buddha and in due course won arahantship. A verse uttered by her, admonishing her companions, is included in the Therigatha.

[Malalasekera *D.P.P.N.*]

Visakhadatta : Author of the *Mudraraksasa*. To him have also been attributed the *Abhisarikavancita* and the *Devicandraguptam*. In his own play *Mudraraksasa* he is called a poet (*kavi*) and the son of *Maharaja* Bhaskaradatta and the grandson of *Samanta* Vatesvaradatta. (Act I, p. 2). Some details about Visakhadatta may be gleaned from this play. There can be little doubt that Visakhadatta was quite familiar with Kautilya's *Arthasastra*, for not only does he refer to Kautilya and the traditions connected with the Nandas and the rise of CandraGupta Maurya, but also to political philosophers like Usanas and to Kautilya's aspects of political philosophy. Thus he refers to writers on politics who speak of three kinds administration in this world—resting with the king, with the ministers and resting with both (*rajayattam*, *saciva-attam, ubhayattameceiti*). (Act III. p. 105). He refers to several Kautiliyan officers like Superintendent of War Elephants (*Gajadhayksa*), Superintendent of Cavalry (*Asvadhyaksa*), the Great Door-Keeper (*Mahapratihara*), the Crown Prince's Bodyguard (*Kumara-Sevaka*) and Commander-in-chief (*Senapati*). Then Visakhadatta refers to the two ways of counteracting disaffected subjects—favour and punishment (*anugraha* and *nigraha*) (Act III, p. 114). He was aware of the circle of the four quarters (*disam mandalam*). (Act III, p. 120). He reminded his audience that the seeds of dissension (*bheda-bijam*) sowed at the proper time will certainly bear fruit (Act IV, p. 138). Visakhadatta displays some knowledge of astrology (*Jyotisa*) (s.v.) [Act. IV (20) p. 152]. He refers to the forces of the Sakas, Chinese, Hunas Khasas, Magadhas and the Gandharas in the armies of CandraGupta (Act. V, p. 11). He displays some knowledge of geography, for he points the kings of Kuluta (roughly modern Kangra district), Malaya (Western Ghat region), Kashmir. Sindhu (Sind-roughly the Indus area) and the Parasika (s.v.). Visakhadatta furnishes little information about his home but reference to the cheeks of the Gaudi women possessing ample prints of the pollen of Lodhra flowers and afflicting the dark colour of their curly hair tied up on the head (Act V. (23) lead one to think that Visakhadatta might possibly have hailed from Gauda. His reference more than one to the *sresthin* suggests that he must have been acquainted with some aspects of corporate life. He refers early in the play first to the designation of *Sresthin* (Act I, p. 39) and later on to the Chief Merchant of all the cities on the earth (*sarva-nagarasresthin*). He specifically points out that this was a particular post. (Act VII. p. 238). Visakhadatta also more than once mentions the Kaumudi festival (s.v.) which alludes to his acquaintance with that feast. Visakhadatta seems to have been a worldly wise and experienced person for he has interspersed his play not only with historical traditions about the family of ChandraGupta Maurya, the Nandas and the characteristics of Canakya (Kautilya) but also with words of wisdom. In one places he makes Candaradasa say that undeserved courtesy causes greater pain in the heart than even an insult. (Act I. p, 33). Again he notes that a post of authority (*adhikarapadam*) is indeed a source of great suspiciom even for an innocent person. (Act V, p. 177). His references again to the particles of boiled rice being brought or taken by a line of ones issuing from a hole (*pippilika-pankumamavalakya*) (Act. II, p. 81) alludes to his familiarity with a rice producing region, probably Bengal, as he has already shown his knowledge of the practices of Gaudiya women.

His play *Mudraraksasa* depicts unity of action, effective characterization, a well-constructed plot, a vigourous style well-suited to this play of Political intrigue. His play lacks a sense of morality, which was probably necessary for this type of play. His play shows his learning to the school of Gautama, his acquaintance with the works of Bhasa, Kalidasa and Bharavi, the Samhita school of Astrology (*jyotsia*). He was tolerant towards Buddhism but hated Jainism. His style also points to his having lived in the Gauda country.

Well-known author and dramatist Visakhadatta has been placed in different periods by various writers. Wilson placed him in the eleventh century, while by others he has been assigned to the 10th, 8th and 7th centuries. As he seems to have been familiar with the work of Kalidasa and Bharavi (*c.* A.D. 500) Visakhadatta may be placed in *circa* A.D. 600. (R. N. Saletore)

[Visakhadatta, *Mudraraksasa*, ed. Ashar. J.M., 1947; Mankad, D.R. *The Types of Sanskrit Drama*, Karachi, 1936; Wilson, H.H., *Select Specimens of the Theatre of the Hindus*, London, 1835, 2 vols; Jagirdar, R.V., *Drama in Sanskrit Literature*, Bombay 1947. Saletore, R.N., *Encyclopedia*]

VISALA : (1) Another name of Surya. (Siva)

(2) One of 1000 names of Siva.

(3) Wife of Ajamidha.

(4) Name of Badari.

(5) Name of one or more rivers.

(6) One of the seven Sarsvatis. At the sacrifice of Gaya the Sarasvati appeared in the country of the Gayas as the river. *Visala* in *Karavirapura* and offering oblations of water to the pitrs, and by bathing in *Devahrada* one becomes identified with *Brahman*.

[Sorensen, Mahabharata]

VISALA : The capital of Ceylon (then known as *Mandadipa*) in the time of *Kassapa Buddha*. It was to the west of *Mahasagara-uyyana*, and its king at the time was *Jayanta*.

[Malalasekera, *D.P.P.N.*]

VISALADEVA : He is also known as *Vigraharaja* (*c.* A.D. 1153-63). He was a king of the Cahamanas of Sakambri and Ajmer. He is remembered not only as the most celebrated monarch of that dynasty but as one, who, in imitation of Bhoja I (s.v.) of Malva, founded at Ajmer a college, whose walls were adorned with slabs which were inscribed with many literary works. One of these slabs contained the portions of a drama called *Harakeli*, which is ascribed to that ruler himself, Another work, recovered from those slabs, was another play known as *Lalita Vigraha Raja* composed in that king's honour by a poet called Somadeva in A.D. 1153. This college was converted into a mosque by Mohammad-bin-Sam of Ghor and was latter known as *Adhai-din-ka jhompra*. Whether this expression of a hut, which means "for two and half days," is any allusion to the duration of the Hindu dynasty from a contemptible point of view, can hardly be made out. (R. N. Saletore)

[Ray, H.C., *Dynastic History of Northern India*, I; Chand Bardai, *Prthvi Raj Raso*, ed. by Mohanlal Vishan Lal Pandia and Sham Sundar Das. Benares, 1913; Kabiraj Sham Das, *J.A.S.B.*, 1887, LV pp. 5-65; *The Antiquity, Authenticity and Genuineness of the Epic called Prthviraj Raso*; Haldar, R.R., *Some Reflections on Prtiviraj Raso; J.B.R.A.S*, II, pp. 203-11. Saletore, R.N., *Encyclopedia*]

VISALAKIRTI : Noted Jaina scholar. He succeeded Simahakirti in the Jaina hierarchy and was one of the most brilliant of Jaina orators, a scholar, in the *Paragana*, chief of the Balatakara *gana*, a great ascetic and revered by even a Muslim ruler like Sikandra Suritrana (Sultan Sikandar Sur) in *circa* A.D. 1554. He defeated in open public debates in the court of the Vijayanagara emperor, Virupaksa Raya (A.D. 1467-78), and for this achievement he was awarded a Certificate of Victory (*Jayapatra*), which was considered by scholars and kings as the original *sasana* of the goddess Sarasvati. In the city of Araga, the capital of Maleraya Province, when it was ruled over by the Viceroy Devappa Dandanatha (A.D. 1463-68), Visalakirti exended the Jaina faith and he was respected by even the Brahmanas. (R. N. Saletore)

[*Karnataka Historical Review*, IV, pp. 79-81; Saletore, B.A., *Medieval Jainism*. Seletore, *Encyclopedia*]

VISALAKKHI-VIMANA VATTHU : The story of *Sunanda*, the daughter of a garland-maker of *Rajagaha*. The story was told by *Sakka* to *Vangisa*, who reported it to the Buddha.

[Malalasekera *D.P.P.N.*]

Visalaksa : Philosopher and statesman. His views on certain subjects have been cited by Kautilya, especially on the appointment of ministers, army troubles, trainning of Princes, problem of surrender etc. etc.

[Kautilya *Arthasastra*]

Visampana : This was the name of the aerial city of the *Gandharvas*, which is seen occasionally. It may be compared to the *Hiranyapura*, which was also another such city.

[Macdonell and Keith, *Vedic Index*.]

Visana : The name given to the kingdom (*rajadhani*) over which *Kuvera* rules; hence his name, *Vessavana*.

[*Digha Nikaya*, iii, 201; Malalasekera, *Dictionary*, II, p. 904.]

1. **Visarada Sutta** : A man who takes life takes what is not given, is given over to lust, lies, and takes spirituous liquors, such a man lives as a layman without confidence. Following the opposite course, he lives with confidence.
2. **Visarada Sutta** : Five things that give confidence to a woman : beauty, wealth, kindred, sons and virtue.
3. **Visarada Sutta** : A woman who abstains from taking life, theft, sensual lusts, lying and intoxicants, lives in confidence.

[Malalasekera, *D.P.P.N.*]

Vishnu (Visnu) or Narayana : According to Alberuni Lord Vishnu or Narayana is to the Hindus a supernatural power which does not on principle try to bring about the good by the good, nor the bad by the bad, but to prevent the evil and destruction by whatever means happen to be available. For this force the good exists prior to the bad, but if the good does not properly develop nor is available, it uses the bad, this being unavoidable. In so doing, it may be compared to a rider who has got into the midst of a cornfield. When he then comes back to his senses, and wants to avoid evil-doing and to get out of the mischief he has committed, he has no other means but that of turning his horse back and riding out on the same road on which he has entered the field, though in going out he will do as much mischief as he has done in entering, and even more. But there is no other possibility of making amends save this.

The Hindus do not distinguish between this force and the *First Cause* of their philosophy. Its dwelling in the world is of such a nature that people compare it to a material existence, an appearance in body and colour, since they cannot conceive any other kind of appearance.

Besides other times Narayana has appeared at the end of the first *manvantara*, to take away the rule of the world from Valakhilya (?), who had given it the name, and wanted to take it into his own hands. Narayana came and handed it over to Satakratu, the performer of a hundred sacrifices, and made him Indra.

Another time he appeared at the end of the sixth *manvantara*, when he killed the King Bali, the son of Virocana, who ruled the whole world and had Venus as his vazir. On having heard from his mother that the time of his father had been much better than his time, since it was nearer the *kritayuga*, when people enjoyed more profound bliss and did not know any fatigue, he became ambitious and desirous of vying with his father. Therefore he commenced doing works of piety, giving presents, distributing money, and performing sacrifices, which earn the rule of paradise and earth for him who finishes a hundred of them. When he was near this term, or had nearly finished the ninety-ninth sacrifice, the angels began to feel uneasy and to fear for their dignity, knowing that the tribute which men bring them would cease if they stood no longer in need of them. Now they united and went to Narayana asking him to help them. He granted their wish, and descended to the earth in the shape of Vamana, *i.e.*, a man whose hands and feet are too short in comparison with his body, and in consequences his figure is thought to be hideous.

Narayana came to the King Bali whilst he was offering, his Brahmans standing round the fires, and Venus, his vazir, standing before him. The treasure-houses had been opened and the precious stones had been thrown out in heaps, to be given as presents and alms. Now Vamana commenced to recite the Veda like the Brahmans from that part which is now called *Samaveda*, in a melancholy, impressive kind of melody, persuading the king to grant him liberally what he would wish and demand. Upon this Venus spoke stealthily to him : "This is Narayana. He has come to rob thee of thy rule." But the king was so excited that he did not mind the words of Venus, and asked Vamana what was his desire. Thereupon Vamana said, "As much as four paces of thy realm, that I may live there." The king answered, "Choose what you wish, and how you wish it;" and according to Hindu custom, he ordered water to be brought to pour it over his hands as a sign of the confirmation of the order he had given. Now Venus, because of her love to the king, brought in the jug, but had corked the spout, so that no water should flow out of it, whilst she closed the hole in the cork with the *kusa* grass of her ring-finger. But Venus had only one eye; she missed the hole and now the water flowed out. In consequence, Vamana made a pace towards east, another towards west, and a third towards above as far as Svarloka. As for the fourth pace, there was no more space in the world; he made, by the fourth pace, the king a slave, putting his foot between his shoulders as a sign of making him a slave. He made him sink down into the earth as far as Patala, the lowest of the down into the earth as far as Patala, the lowest of the low. He took the worlds away from him, and handed the rule over to Puramdara.

The following occurs in the *Vishnu-Purana* :—

"The King Maitreya asked Parasara about the *yugas*. So the latter answered : 'They exist for the purpose that Vishnu should occupy himself with something in them. In the *Kritayuga* he comes in the shape of Kapila alone, for the purpose of spreading wisdom; in *Tretayuga*, in the shape of Rama alone, for the purpose of spreading fortitude, to conquer the bad, and to preserve the three worlds by force and the prevalence of virtuous action; in *Dvapara*, in the shape of Vyasa, to divide the Veda into four parts, and to derive many branches from it. In the end of *Dvapara* he appears in the shape of Vasudeva to destroy the giants; in the *Kaliyuga*, in the shape of kali, the son of the Brahman, to kill all, and to make the cycle of the *yugas* commence anew. That is his (Vishnu's) occupation.' "

In another passage of the same book we read : "Vishnu, *i.e.* another name for Narayana, comes at the end of each *dvapara* to divide the Veda into four parts, because men are feeble and unable to observe the whole of it. In his face he resembles Vyasa."

Alberuni has attempted to exhibit his names as in the following table, though they vary in different sources, enumerating the Vyasas who have appeared in the *caturyugas* of the present or seventh *manvantara* which have elapsed:—

1. Svayambhu
2. Prajapati
3. Usanas
4. Brihaspati
5. Savitri
6. Mrityu
7. Indra
8. Vasishtha
9. Sarasvata
10. Tridhaman
11. Trivrisha
12. Bharadvaja
13. Antariksha
14. Vapra (?)
15. Trayyaruna
16. Dhanamjaya
17. Kritamjaya
18. Rinajyeshtha (?)
19. Bharadvaja
20. Gautama
21. Uttama
22. Haryatman
23. Veda-vyasa
24. Vajasravas
25. Somasushma
26. Bhargava
27. Valmiki
28. Krishna
29. Asvatthaman the son of Drona

Krishna Dvaipayana is *Vyasa* the son of *Parasara*. The twenty-ninth *Vyasa* has not yet come, but will appear in future.

The book *Vishnu-Dharma* says: "The names of Hari, *i.e.*, Narayana, differ in the *yugas*. They are the following : Vasudeva, Samkarshana, Pradyumna, and Aniruddha." But surprisingly there are not the names of Vishnu or Narayana-Hari.

He further writes that the author has not here preserved the proper sequence, for Vasudeva belongs to the end of the four *yugas*.

The same book says : "Also his colours differ in the *yugas*. In the *Kritayuga* he is white, in the *Tretayuga* red, in the *Dvapara* yellow, the latter is the first phase of his being embodied in human shape, and in the *Kaliyuga* he is black."

Whatever Alberuni wrote is based an his enquirng from the then religious texts or epics.

[Sachau, Edward C., *Alberuni's India*, 2 vols., pp. 395-399,]

VISHNU : Visnu or Vishnu represents in contradistinction to the more abstract nature of Brahman, the bodily incarnate deity to which men cling with fervour in times of affliction and despair. He became in fact the popular god of *post-Vedic India*. Many tribal deities which resembled him, and which had been in reality mostly only deified heroes, were united in his worship and appeared eventually only as attributes among the thousand names by which he is worshipped. The cult of Siva offers a similar example. Vishnu is an instance of a god of originally secondary importance rising to supreme dignity, because the Brahmanical priesthood required a god round whom the people could gather, as a conterpoise against the propagation of Buddhism. This being the case, Buddhism must have preceded Vaisnavism.

Vishnu, the second person of the *Trimurti*, appears, as we have already seen, as a deity in the Rg-Veda, and though in a subordinate position, yet he is called the intimate friend of *Indra*, whom he joins in the fight against *Vrtra*, and with whom he drinks the Soma-juice. He is also often associated with *Pusan*, another *Aditya*. He performed the celebrated three steps, and is in consequence called Trivikrama.

Through this action Vishnu is identified with the sun. A sage explains these steps as referring to the sun's three-fold existence in the earth, in the atomsphere and in the sky, but Aurnavabha prefers to explain them as referring to the hill where the sun rises, to the meridian sky, and to the hill where he sets. The three aspects of the Egyptian sun-god bear thus some resemblance to the steps of Visnu. In fact, Vishnu is a solar deity or an Aditya, or one of the six, seven, eight, or twelve sons of Aditi. He appears on this earth at critical moments in various shapes, as a fish, as a tortoise, a dwarf, ctc. Some of these divine manifestations are already mentioned in the Veda and are there ascribed not to Vishnu but to other gods, *e.g.*, to *Prajapati* and to *Brahman*, but they have been eventually transferred to Vishnu. When Brahman's supremacy was declining, the ascendancy of Vishnu increased. He was thus indentified with the *Supreme Spirit*, and Brahman and Mahadeva and regarded as having originated from him. However, in a different place he is called an offspring of Mahadeva, and appears sometimes as his friend, at others as his enemy. Menifold are the stories told of Vishnu, but the goodness of his disposition is the principal characteristic of most. he pervades and preserves the whole of Nature, and his essence fills at his pleasure every object, in fact he is everywhere. He appears in each different yuga, in a different garb, in the Krtayuga as the wise teacher *Kapila*, in the Treta as punishing *Cakravartin*, in the Dvapara as the Veda-dividing *Veda Vyasa*, and in the Kali as the order re-establishing *Kalki*. Nothing is in this respect too small or insignificant for him. He honours with his presence the Salagrama-stone as well as the Tulasi plant; he descends into the Ganga river as well as into common animals like a fish, a boar, or a tortoise; he is personated by a dwarf or a monstrous creature as well as by men of the highest merit, like Parasurama or Rama, the son of Dasaratha. All these various shapes he mainly assumes in order to save mankind from impending evil. As the world is often in danger of becoming a prey to bad and unscrupulous spirits, be they demons or men, Vishnu has to appear repeatedly in various disguises to frustrate their evil intentions.

Brahman is only rarely incarnated, the Brahmans are regarded as his principal representatives on earth. Later legends ascribe to Siva various incarnations to the number of twenty-five, and though these seem to be invented to counterbalance those of Vishnu, they do not equal them in importance, for the manifestations of Siva are less known and less influential than those of Vishnu. Different expressions are also used to distinguish between the incarnations of the three great gods of the Trimurti, the terms *vibhuti*, *avatara* and *lila* being respectively used for those of *Brahman, Vishnu and Siva*. *Indra, Vayu, Agni, Sesa* and other gods have assumed the forms of other persons, yet these personations do not reach the high level of the avataraṣ of Vishnu. Comparable with the descents of Vishnu, however, are those of *Buddha*, who, though afterwards figuring among the incarnations of Vishnu, claims to have appeared in many forms before he was born as a king's son in Kapilavastu. Regarding, as I do, the rise and success of Buddhism as mainly due to the antagonist existing between the ruling Aryan and the oppressed *Turanian* or *Gauda-Dravidian population*, it strikes me as by no means improbable that the incarnation doctrine may in India have originated among the Gauda-Dravidians independently of any Aryan influence, as we see it at a very early period appear among the kindred *Akkadians* on the shores of the *Persian Gulf*.

To Vishnu are generally attributed only ten avataras, but this number was soon exceeded, and twenty-four or even a greater number of incarnations were eventually ascribed to him. In fact as innumerable as are the creatures of the creation, so innumerable also are regarded the manifestations of Vishnu. I believe, however, that the original number was ten, and that the remaining fourteen must be regarded as additions. The order in which these different divine descents appeared, is manifest from the various readings of the slokas which enumerate them. One stanza runs as follows:

Matsyah Kurmo Varahasca Narasimhasca Vamanah.

Ramo Ramasca Ramasca Krsno Buddho Janardanah.

Others read after *Ramasca : Krsnah Kalkir Janardanah*, or *Buddah Kalkika eva, ca*, or *Buddhah Kalki ca te dasa*, etc., The first stanza omits Kalki, the second Buddha, and the third and forth omit Krsna. These ten avataras are generally known as the fish, tortoise-, boar-, Narasimh-, Dwarf-, Parasurama-, Rama-, Balarama-, (Krsna-), Buddha- and Horse-avataras.

These minor or up-avataras are the following : Sanaka, Sanandana, Sanatsujata, Sanatkumara, Naranarayana, Kapila, Vrsabhayogin, Narada, Hayagriva, Dattatreya, Mohini (or Maya), Yajnapati, Vyasa and Dhanvantari. Some of the avataras are as it were localised. According to the Vishnupurana Vishnu resides in the country of Bhadrasva as the horse-headed Hayasiras, in Ketumali as the boar Varaha, in Bharata as the tortoise Kurma, and in Kuru as the fish Matsya. In the *Jatindramatadipika* of Srinivasacarya, a pupil of Doddamahacarya (Madras editions, p. 44) the number of the avataras of Vishnu is fixed at 36 (Padmanabhadayo' pi sat trmsadavatarah santi).

As the *Kalki* or *Horse-avatara* is the only manifestation of Vishnu which is yet to come, we may perhaps be allowed to assume that its conception originated at a later period than the tradition which omits it.

There is no doubt that the first two incarnations have a cosmological meaning; the third is perhaps of the same nature, or, as it had two different versions, may with the fourth and fifth allude to the fights between the gods and the asuras, or rather to the attempts to firmly establish the worship of the Aryan deities in India by subduing the aborigines and superseding their religion. The avatara of Parasurama indicates the contention between the religious fervour of the Aryans and the brute force of the aboriginal races. I prefer this explanation to the accepted tradition, according to which the priestly Brahmans exterminated in war the Aryan warrior caste of the Ksatriyas. Rama, the son of Dasaratha, represents the extension of Aryan power and civilisation from the North to the South of India. Balarama and Krsna show the high state of development attained in political and religious fields degenerating into civil dissension; and in Buddha we have the strife transplanted to religious ground caused by the popular reaction against Brahmanic priestcraft, which reaction, however, was not successful in the end. Such a historical explanation of the order of the avataras of Vishnu will, if found to be correct, approximately settle the time of the origin of this Vaisnava doctrine. By mentioning Buddha as the last incarnation of Vishnu, this dogma must have been conceived considerably after his time, when the belief in the power of Vishnu was in the ascendant. A similar view has already been expressed by Lassen in his *Indische Alterthumskunde*.

According to the Vaisnava belief Vishnu assumed the deceptive appearance (*Mayamoha*) of Buddha in order to lead by his wrong teaching the Daityas astray from the path of the Vedas and then to destroy them.

Of late another, a cosmogonic explanation of the avataras, has been attempted, in imitation of the Darwinian theory of development, beginning with the fish, tortoise, bar and man-lion, progressing from the human dwarf to the brutal man of violence, then to civilised warriors, till it ends with religious dissension.

But if the avatara of the fish is considered, as it usually is, to be the first of a series, it presents another important aspect, for it many supply us with a *terminus a quo* for beginning the history of the Aryans of India.

[Oppert, Gustav, *On Original Inhabitants*, Sangeeta, Publication, 2004 reprint, pp. 306-310]

VISHNU (VISNU) : Root, *vish*, "to pervade." The second god of the Hindu triad. In the *Rig-Veda* Vishnu is not in the first rank of gods. He is a manifestation of the solar energy, and is described as striding through the seven regions of the universe in three steps, and enveloping all things with the dust (of his beams). These three steps are explained by commentators as denoting the three manifestations of light—fire, lightning, and the sun; or the three places of the sun—its rising, culmination, and setting. In the Veda he is occasionally associated with Indra. He has very little in common with the Vishnu of later times, but he is called "the unconquerable preserver," and this distinctly indicates the great preserving power which he afterwards became.

In the Brahmanas Vishnu acquires new attributes, and is invested with legends unknown to the Vedas, but still very far distant from those of the Puranas. In Manu, the name is mentioned, but not as that of a great deity. In the Mahabharatas and in the Puranas he is the second member of the triad, the embodiment of the Satwa-guna, the quality of mercy and goodness, which displays itself as the preserving power, the self-existent, all-pervading spirit. As such, his votaries associate him with the watery element which spread everywhere before the creation of the world. In this character he is called Narayana, "moving in the waters", and is represented pictorially in human form slumbering on the serpent Sesha and floating on the waters. This, too, is the position he assumes during the periods of temporary annihilation of the universe.

The worshippers of Vishnu recognise in him the supreme being from whom all things emanate. In the Mahabharata and in the Puranas he is the Prajapati (creator) and supreme god. As such, he has three Avasthas or conditions :—1. That of Brahma, the active creator, who is represented as springing from a lotus which grew from Vishnu's navel while he was sleeping afloat upon the waters. 2. Vishnu himself, the preserver, in an Avatara or incarnate form, as in Krishna. 3. Siva or Rudra, the destructive power, who, according to a statement of the Mahabharata, sprang from his forehead. But though the Mahabharata generally allows Vishnu the supremacy, it does not do so invariably and exclusively. There are passage which uphold Siva as the greatest of the gods, and represent Vishnu as paying him homage. The Saiva Puranas of course make Siva supreme.

[Dowson, *Hindu Mythology and Religion*]

VISHNU : Further Vishnu's preserving and restoring power has been manifested to the world in a variety of forms called Avataras, literally "descents," but more intelligibly "incarnations," in which a portion of his divine essence was embodied in a human or supernatural form possessed of superhuman powers. All these Avataras became manifest for correcting some great evil or effecting some great good in the world. The Avataras are ten in number, but the Bhagavata Purana increases them to twenty-two, and adds that in reality they are innumerable. All the ten avataras are honoured, but the seventh and eighth, Rama and Krishna, are honoured as great mortal heroes and receive worship as great gods. Krishna is more especially looked upon as a full manifestation of Vishnu, and as one with Vishnu himself, and he is the object of a widely extended and very popular worship.

The holy river Ganges is said to spring from the feet of Vishnu.

As preserver and restorer, Vishnu is a very popular deity, and the worship paid to him is of a joyous character. He has a thousand names (Sahasra-nama), the repetition of which is a meritorious act of devotion. His wife is Lakshmi or Sri, the goddess of fortune, his heaven is Vaikuntha, and his vehicle is the bird Garuda. He is represented as a comely youth of a dark-blue colour and dressed like an ancient king. He has four hands. One holds the Panchajanya, a Sankha or conchshell; another the Su-darsana or Vajra-nabha, a chakra or quoit weapon; the third, a Gada or club called Kaumodaki; and the fourth, a Padma or lotus. He has a bow called Sarnga, and a sword called Nandaka. On his breast are the peculiar mark or curl called Sri-vatsa and the jewel Kaustubha, and on his wrist is the jewel Syamantaka. He is sometimes represented seated on a lotus with Lakshmi beside him, or reclining on a leaf of that plant. Sometimes he is portrayed reclining on the serpent Sesha, and at others as riding on his gigantic bird Garuda.

Of the thousand names of Vishnu the following are some of the most common:— Achyuta, "unfallen, imperishable;' Ananta, "the endless;" Ananta-sayana, "who sleeps on the serpent Ananta;" Chatur-bhuja, "four-armed;" Damodara, "bound round the belly with a rope," as Krishna; Govinda or Gopala, "the cowkeeper" (Krishna); Hari; Hrishikesa, "lord of the organs of sense;" Jala-sayin, "who sleeps on the waters;' Janardana, "whom men worship; Kesava, 'the hairy, the radiant;' Kiritin, 'wearing a tiara;"Lakshpati, 'lord of Lakshmi;" Madhusudana, "destroyer of Madhu;" Madhava, "descendant of Madhu;" Mukunda, "deliverer;' Murari, 'the foe of Mura;' Nara, 'the man;' Narayana, 'who moves in the waters;' Panchayudha, 'armed with five weapons;' Padma-nabha, 'lotus-navel;' Pitambara, 'clothed in yellow garments;' Purusha, 'the man, the spirit;' Purushottama, 'the highest of men, the supreme spirit;' Sarngin or Sarngi-pani, 'carrying the bow Sarnga;' Vasudeva, Krishna, son of Vasudeva; Varshneya, "descendant of Vrishni;" Vaikuntha-natha, 'lord of Vaikuntha (paradise);" Yajnesa, Yajneswara, "lord of sacrifice." etc. etc.

[Dowson, *Hindu Mythology and Religion*]

VISHNU (VISNU) : (1) In a pretty lengthy write up on Vishnu, R.N. Saletore traces him as a Vedic-deity who is the second of the Hindu Triad or Trinity. He is not pre-eminent in the *Vedas* in which, however, a few hymns are dedicated to him. He is depicted as taking three long steps to measure the universe, the first two being visible to humanity and the next which not even the birds could transgress (*Rg. Veda*, I, 154.5). To the wise, he is visible as enthroned in the loftiest station (*paramam padam*) where exists a well of honey and where the deities are happy. He is also known as the friend and assistant of Indra, thus showing a subservience to him. (*Ibid.*, I, 154.5). His importance increased during the *Brahmanas*, in the epics and the *Puranas* when he rose in estimation till he was assigned the highest position among the celestials in their firmament. As a contrast to him, Agni was relegated to the lowest status among the divinities. How Vihsnu attained his supreme status is depicted in a legend. During a sacrifice celebrated by the gods for achieveing brilliance and the satisfaction of the appetitie, they decided that anyone among them, who would complete the sacrifice before other, would be considered the most supreme among them. As Vishnu succeeded in attaining that object, he was assigned that status. (*Sat. Brahmana*, XIV, 1.1). In the same work also Vishnu's supremacy is depicted in the legend of the Vamana *avatara* (s.v.) which is first mentioned in the *Rg Veda* (I, 154,5), as noted earlier. This legend is repeated in the *Mahabharata*, though briefly; barely noticed in the *VisnuPurana*, at some length in the *Bhagavata Purana*, all alluding to the supremacy of Visnu, which he had secured in the sphere of public worship. This highest place, which is had acquired in popular esteem, is again reflected in the *Katha Upanisads* (iii, 9) where the end of the journey, which a mortal sould makes, has for its zenith, the goal of Visnu. It was considered the goal of all immortal ecstasy (*paramam padam*), an idea from the *Rg-Veda*, as pointed out earlier. Visnu worship was not evidently so popular during Asvalayana so far as ritual was concerned but in the *Grhya Sutras* of Apastamba; Hiranyakesin and Parasara, in the course of marriage rites, the execution of the *sapta-padi* (seven steps) ceremony, when everytime the bride takes one step the groom prays to the deity Vishnu, either to lead her or be with her.

In the *Mahabharata*, Vishnu is depicted as one of hte Adityas, also called Hari and identified with the supreme deity, Narayana. He was the husband of Laksmi (Sri Padma) and his principal incarnation was as Krsna Vasudeva. He caused the ocean to be churned and, disguised as a woman, he recovered from the demons (*asuras*). the nectar, during the churning of the ocean, as they had sotlen it. He overcame them with his weapon of the wheel (Sudarsana cakra). Garuda, who became his vehicle and the emblem on his standard, is sometimes identified with Vishnu himself. Though he was the youngest of the twelve Adityas, he was the most supreme. In his incarnation as Krsna, he was invoked by Draupadi to rescue her when she was taunted and disrobed in an open assembly by the wicked Kauravas. He responded to her appeal at once. He is worshipped by the divinities in the *tirthas* of Vadava, Lokoddhara, Agnidhara and Visnupada. He had recovered at thousand of such *tirthas*, which had been captured by a demon (*asura*) in the form of a tortoise (*kurma*). That was one of his manifestations.

He manifested himself in ten incarnations (*avataras*), writes Saletore. He granted to Rama Dasarathi his manifold energy to conquer the demons headed by Ravana and save the world from all evils. He assisted in raising the earth from the sea in his Varaha incarnation. As Narasimha he slew the demon HiranyaKasyipu and preserved faith in God, as Vamana he rescued the three worlds from the demon Bali. He destroyed the fierce Asura Jambha, who invariably disturbed the execution of sacrifices. Another of his incarnations was that of Rama Jamadagnya. On the representation of the deities that the Kaliyas had sought refuge in the bottom of the sea, he advised them to approach the sage Agastya (s.v.) with a request to dry it up and later fill it by appealing to Brahma. Among his other exploits are his slaughter of the demons, Madhu and Kaitabha, and his filling up of Kuvalasva with his boundless energy. He is also interpreted symbolically. He is believed to acquire a red colour in the Treta Age, yellow in the Dvapara Yuga (age) and black in the Kali Age. At the close of every *yuga* (age), being the embodiment of manifold energy, he is believed to issue forth in the form of an all-consuming fire (*Kalagni*), to destroy not only this world but also the under-world (*nagaloka*). At such moments clouds gather in the skies, pouring forth their showers to quell the flames (*samavarttagni*). The Brahmanical belief is that, at the end of four-thousand of such *yugas*, the earth will be flooded with the light of the Supreme Spirit (*Pradhana Purusa*) as Narayana. He will be endowed with a thousand eyes, feet, heads, and lying on the great serpent Sesa (s.v.), which will have a thousand hoods, envelop all space with a gloom like that of eternal night itself. His heaven is Vaikuntha comprised of precious stones, jewels of every conceivable kind and there he is supposed to dwell with Laksmi.

The ten incarnations of Vishnu have been interpreted astronomically. They have been held to be no other than the forms of shadows cast by the gnomon during the *daksinayana* and *uttarayana* (s.v.). The strides of Visnu, referred to in the *Krsna Yajurveda* (4, 2, 1) and the *White Yajurveda* (2, 25), in terms of metres like the Gayatri, Trstubh, Anustubh and Jagati, have been held to imply the varying lengths of a gnomon's shadow measuring 24, 10 or 8 *angulas* on the day of the *daksinayana* and 48 *angulas* on the *Uttarayana* in the month of Pausya." (Shamasastri, R., *Drapsa : The Vedic Cycle of Eclipses*, p. 122). The different shapes of the gnomon shadows have been interpreted to allude to each of the incarnations. Thus, for example, the fish figure of such a shadow is called *matsya* (fish), when such a shadow if bulged out becomes a tortoise (*kurma*) and so forth. (Ibid., pp. 123-24). (R. N. Saletore)

[*Krsna Yajurveda, White Yajurveda, Sukla Yajurveda*, Shamasastri, R. *Drapsa : The Vedic Cycle of Eclipses*, Mysore, 1938.]

Saletore further narrates that in the *Puranas*, Vishnu's supremacy was maintained. In them his incarnations are sometimes described as ten, at other times as twenty-four while in some connection, they are said to be without any end. Of the ten *avataras* (incarnations), nine have been completed while the 10th of Kalki has yet to take place. The *Matsya Purana* explains why Visnu had to manifest himself in so many incarnations. The demons, on finding that the gods were always worsting them in battle, appealed to their preceptor Sukra. He left them to perform a mighty penance to procure from Siva a charm which would always ensure victory to them. Until he returned, they wanted a refuge and so they decided to approach Sukra's mother, Kavya, who agreed to protect them. The gods, finding the fiends in this helpless condition, decided to destroy all of them. When Kavya realized what the gods were about to do, she threatened Indra to deprive him of his sovereignty over the deities, if he with his celestial hosts, would not desist from their course. Indra, frightened and disheartened, was about to give up the proposed attack but Visnu agreed to come to his help. In order to subdue both Indra and Vishnu, Kavya commenced a great penance which if completed would have upset the designs of Visnu and Indra. So Indra prevailed on Vishnu to see that she did not complete her penance. Visnu, finding his discus handy, decapitated her and this enraged her husband Bhrgu so much that he cursed Vishnu, for having wilfully slain a woman, to be born seven times in the world of men. Later, he modified his curse, adding that each one of such births would be for the benefit of humanity and the re-establishment of *anarma*. To these seven *avataras* were added more till their number increased to ten(*dasavatara*) (s.v.).

Vishnu has been worshipped from a very long time. The *Vishnu Purana* describes the benefits of his worship. He is propitiated by the observation of the *Varna-asrama Dharma* (s.v.), the protection of the four castes and the rituals associated with them, the performance of sacrifices, non-injury to living creatures, doing of good to others, leading a blameless life and the purity in heart. To a person, who observes all these injunctions, not only all earthly enjoyments but heaven and a place therein will be assured. His worship has prevailed not only in the north but also in the south, in different places and various forms. In the *Manasara* he is shown as a deity with four arms, two eyes, wearing a high crown, a yellow scarf, with a *srivatsa* mark or symbol on his chest. In his hands he carries the discus, and the conch in his upper two hands while in his lower ones he holds the club (*gada*) and the sword (*khadga*), or the lotus (*padma*). Sometimes, his lower hands are shown in the postures of granting boons (*varada*) and protection (*abhaya*). In such images Visnu has usually a prominent nose, broad eyes and a smiling face. On his right and left are the deities Sri or Laksmi (wealth) and Mahi (Prthvi) (earth). Sometimes the goddess Niladevi is depicted as seated with four hands in two of which she has lotuses. In actual imagery, out of his ten *avataras* generally are depicted the Varaha (Boar), Narasimha (Man-Lion), Vamana (Dwarf), Rama Dasarathi (the destroyer of Ravana), and Krsna Vasudeva, either as the cowherd or the chief hero in the Kuruksetra battle. The other five incarnations, namely, matsya (Fish), Kurma (Tortoise,) Parasurama (Jamadagnya), Buddha and Kalkin are not usually represented in sculpture or imagery. Besides these forms of Vishnu, in south Indian shrines are found others like Ananta Sayin or Jalasayin, or seated as Vaikuntha Narayana on his serpent couch, or as Laksmi Narayana, with Laksmi seated to his left, or as Garuda narayana, riding on his vehicle the *garuda* (s.v.). He may also be seen as Yogesvara Vishnu, seated in a lotus, with eyes half-closed and directed to the tip of his nose, wrapt in deep concentration. Other well-known forms of Vishnu are Panduranga or Vithoba (s.v.), so popular in Maharastra. Then there is Hayagriva with the head of a horse, with eight hands, placing his feet on the earth goddess. Hemadri tells us that, in four of them, he carries the Vaisnava symbols which are, conch, discus, club and lotus. In the remaining ones, he holds the four *Vedas* personified. Sometimes he is, according to the *Pancaratragama*, shown with only four hands carrying the conch, rosary, a book and the *jnana-mudra* (wisdom pose). (R. N. Saletore)

In all these descriptions the story is similar.

Rg-Veda; Ramayana; Mahabharata, Padma, Matsya, Visnu, Bhagavata, Varaha, Puranas, Hemadri, *Caturvarga Cintamani; Pancaratragama; Silpa Sara; Manasara.* Saletore's *E.I.C.*]

(2) However, in the Buddhist pantheon Vishnu figures, not as a major deity but as a vehicle (*vahana*), as a Mara and as one of the gods in the Vajrayana pantheon. Vishnu is made the vehicle, of Lokesvara, one of the emanations of the Bodhisattva Avalokitesvara and on the shoulder of Vishnu, Lokesvara rides. (*Sadhanamala*, pp. 77). In the sixteen armed image of Hevajra, one of the emanations of Aksobhya, the second Klesa Mara is Visnu, blue in colour. (*Nispannayogavali*. pp. 41-15). Among the Vajrayana deities Vishnu is depicted as riding on a Garuda, with four arms. With his two principal hands he holds the *Cakra* (wheel) and the *Sankha* (conch) and with the other two he carries the *gada* (mace) and the *dhanusa* (bow). This kind of image is found in China also. (R. N. Saletore)

[Abhayakara Gupta, *Nispannayogavali*, p. 61; Bhattacharya, B., *The Indian Buddhist Iconography*; Clarke, W.E., *Two Lamaistic Pantheones*, II, pp. 98, 156. Saletores *E.I.C.*]

(3) Very surprisingly in the Jaina pantheon Vishnu does not figure as a deity at all but merely as a father of the 11th *tirthankara*, Sreyamsanatha, named Vishnu and his wife was Vishnudri.

[Jinasena, *Uttarapurana*, p. 103. Saletore's *E.I.C.*]

(4) Being popular Hindu deity the name Vishnu became very popular and was applied to kings, treatises and common people. The famous Hoysala ruler Visnuvardhana is a notable example. There was another Eastern Calukya king, Vishnuvardhana III, who is mentioned in A.D. 762 (*E.R.S.C.*, for 1917-18, p. 116). There was a chieftain called Vishnuvardhana is about A.D. 1140 (*E.C. IX, NI 84, pp. 48-49*). There was a *Purana* named *Vishnu Purana* in which it is stated that those who retreated from their original beliefs, are said to be naked because they have cast away the garment of the *Vedas*. (Wilson, *Vishnu Purana*, p. 341).

[Wilson, *Visnu Purana*. Saletore's *E.I.C.*]

VISHNU : Further a god of secondary rank in the earlier Vedic period, but later the second deity of the great Hindu triad, Brahma being the creator and he the "preserver." (Rest story is same about his virtues and incarnations) Vishnu was closely associated with Indra, whom he assisted in his many victorious onslaughts on the evil powers. Together they engendered the sun, "made the atmosphere wide, and stretched out the world" for man's habitation, and performed certain acts of creation. Some of their attributes are interchangeable. Vishnu is chiefly remarkable for his three strides with which he traversed the universe, planting his foot in three places, which have been interpreted as earth, atmosphere, and sky, and as the three positions of the sun at rising, mid-day, and setting. The idea of the three divisions of the universe appears supported by the statement that his "highest step" is "fixed like an eye in the heavens," and that there lies his own high dwelling, and further by the account of his strides in the myth of his dwarf incarnation. Vishnu in the beginning was the personification of the larger conception of the sun as source of energy and activity. He was at times identified with Agni and Soma, emerging like the former from a lofty and invisible dwelling to manifest himself in heaven and on earth (Bergainge). In the Ramayana he is unrivalled in power, but Siva has become apparently his rival in the Mahabharata. As a member of the great triad he has retained his early characteristic and remains the "unconquerable preserver." He is the "all-pervading spirit," a form of the supreme "all-god," one with Brahma, a philosophical abstraction, the principle of cosmic life. Vishnu's names are many; his dwelling is Vaikuntha; he is figured dark in colour, with four hands, clad in yellow, riding on his bird Garuda, holding a lotus, a club, a shell, and a discus, the latter weapon able of itself to destroy and to return to the hand that flung it. During the interval between each Kalpa, or day of Brahma, while creation pauses, Visnu reclines on a lotus, or on the coils of the thousand-headed serpent Sesha. His wife Lakshmi sometimes bears him company. "Vishnu," writes Monier Williams, "is the most human and humane god of the Hindu pantheon—a kind of protest in favour of a personal deity, as opposed to the impersonal pantheism of Brahma."

Vishnu has appeared in several from; in each case his presence was needed on earth by some existing evil, and he is expected again as a redeemer to abolish the inquity and tyranny of the present age. The usually accepted avataras of Vishnu are ten in number, but later writings have added to them, and his re-incarnations are even referred to as innumerable. The first four avataras are supposed to have occurred in the first age, the Satya Yuga.

AVATARAS OF VISHNU : The first three, the fish, tortoise, and boar, are also ascribed to Brahma.

1. The Fish (Matsya).—Associated with the tale of the flood. In the earliest account it says that Vaivasvata, the seventh and present Manu, saw a little fish in his washing water that spoke to him, and asked to be saved, and then he would be a preserver to Vaivasvata; and the fish proceeds to warn him of the coming flood. Manu follows his directions and builds his ship accordingly, doing what was asked of him for the fish itself. The fish grows larger and larger, the ocean alone being of size to hold it, and when the flood rises Manu ties his ship to its horn, and is then towed safely to where he can fasten his ship to a tree, and so Manu was the only one saved from destruction.

2. The Tortoise (Kurmas.—Associated with the tale of the churning of the ocean (*q.v.*) when Vishnu in this form served as a pivot for the mountain. When the avatara is of Brahma it is only stated that the god (Prajapati), having taken this form, then "created offspring."

3. The Boar (Varaha).—Brahma as the boar raised the earth on his tusks from out the waters, and then began his work of creation. When association with Vishnu it is related that a demon dragged the earth down under the waters, and Vishnu fought for a thousand years before he slew the enemy and uplifted the earth.

4. The Man-Lion (Nrisinha).—There was a devout son of a demons, named Hiranyakasipu; the latter had been granted invulnerability, and no power could destroy him. Angered at his son's worship of Vishnu he endeavoured in every kind of way to slay him, but the great god preserved his worshipper. The son insisting on Vishnu's omnipresence, the father in scornful rage asked if the god was in a pillar of his hall, and being answered in the affirmative, exclaimed, "Then I will kill him," and violently struck the pillar. Whereupon Vishnu stepped from the pillar, in a form half-man, half-lion, and instantly tore the demon in pieces.

5. The Dwarf (Vamana).—Connected with Vishnu's three strides. There was one, Bali, who had become king of the three worlds, to the detriment of the gods. Vishnu appears before him as a dwarf, with the request that he may have as much land as he can cover with three strides. Bali, looking on his small person, consents without hesitation. Then Vishnu takes his well-known strides, recovering the supremacy of the universe for the gods;

or, according to one version, he took two strides, recovering heaven and earth, and either had nowhere to take a third, or voluntarily left the infernal regions to Bali.

6. Rama with the Axe (Parasurama).—Vishnu was manifested in this form in order to suppress the tyrannous Kshatriya, one of the four chief castes. His story is told in full in the Mahabharata and the Puranas.

7. Rama Chandra—Hero of the Ramayana. Son of King Dasaratha of Ayodhya. The chief theme of the epic is the war waged by him with the demon Ravana, who had carried off Rama's wife Sita; Rama was aided by Hanuman, king of the monkeys.

8. Krishna (*q.v.*) or Balarama (*q.v.*).

9. Buddha (*q.v.*).

10. Kalki (The White Horse).—This is the incarnation now expected by the Hindus, at the close of the present Yuga. The god will appear seated on a white horse, with a gleaming sword in his hand, to restore the world to its primitive purity. The Vishnu Purana gives a long account of the evils awaiting his redemptive advent; righteousness will be restored by him, and the minds of men made clear as crystal.

[Edwards and Spence, *Non-Classical Mythology*]

VISHNU OR VISNU : Krishna (with synonyms), Narayana, and the following synonyms in the Mahabharata :—

Abhibhu : III, 12984 : XII, 1509 (= Krshna).

Acintya : Q.V., add III; 17205 (*Narayanam*); VII, 1578 (*V°*); XII, 7342 (*V°*), 7566 (i.e. Krshna).

Acvaciras : Adideva, Adikara, q.v.

Aditinandana ("the son of Aditi") : XIII, 986.

Adityapati ("the lord of the Adityas"), q.v.

Aja : q.v.

Ajita : III, 1698, 1896 (i.e. Krshna?).

Amadhya : XII, † 13249

Anadi : I, 2431; VI, 1207; XII, 1658 (i.e., Krshna); XIII, 7050 (1000 names).

Anadimadhyanidhana : XII, 2398, 12716.

Anadhimadhyanata : VI, 1265, 2972.

Anadimadhyaparyanta : XII, 1623 i.e. Krshna). Anadinidhana : I, 2429; II, 2607; III, 11857, 12824, 13936; V, 3818; VII, 6468 (i.e., Krshna); XII, 1624 (do.), 13473, 13909; XIII, 6941, 6954 (1000 names).

Anadya : XII, † 13249.

Ananta : I, 2431, 7306; III, 12984; VI, 1283 (i.e. Krshna); XII, 1663 (do.), 6784, 6798, † 13249, XIII, 6939, 7019 (1000 names), 7044 (do.); XVIII, 169.

Aravindaksha : Asurasudana, Avyakta, Avyaya. q.v.

Bhagavat : q.v.

Bhutacarya, Bhutaraj : XII, 7630.

Cakradhara : Cakragadapani, Cakr- apani, Cakrayudha, v. Krshna.

Caturbhuja ("four-armed") : III, 15933; V, † 2512 (= Krshna), 3666; XIII, 6891, 6964 (1000 names).

Caturmurtidhrt : q.v.

Cakranuja (Sakranuja) : ("younger brother of Indra": VII, 6458-59.

Calagrama, Cambhu : q.v. (Salagrama, Sambhu)

Sankhacakragadadhara : v. Krshna.

Sipivishta, Sridhara, Sulavarayudha, Cveta, q.v.

Devasreshtha

Devadeva, Devadevesvara, Devadhideva, Devesa, q.v.

Ekasrnga, q.v.

Govinda, v. Krshna.

Guhya, q.v.

Hari : I, 24.

Harimedhas, Havyakavyabhuj, Hayasiras, Hayasirodhara, Hayamukha, q.v.

Hrshikesa, v. Krshna.

Isana, Isavara, q.v.

Indranuja ("the younger brother of Indra") : I, 5353 (°*camah*, sc. Arjuna); V, †2580 (= Krshna); VI, 2000 (°*samam*), †2614 (= Krshna).

Indravaraja (do.) : I, †7052 (°*prabhavah*, sc. Arjuna); VIII, †701 (v. Dhanajaya), †4698 (i.e., Krshna); IX, †901 (do.).

Jagannatha, Jagatpati, Jagatprabhu.

Janardana, v. Krshna.

Jishnu, Kapardin, Kapila, q.v.

Kesava, v. Krshna.

Kshetrajna, q.v.

Lokakartr, q.v.

Madhuhan, Madhukaitabhahan, Madhunihan, Madhusudana, Madhunisudana, q.v.

Mahabhutadhipati, Mahadeva, Mahapurusha, Mahavaraha, Mahesvara.

Mahendravaraja ("the younger brother of Indra"). VI, 2598 (i.e., Krshna), †2601 (do.).

Munjakesa Munjakesavat, Mun-jakecin, q.v.

Nishkriya, q.v.

Padmalocana, Padmanabha, q.v.

Paramatman, Paramecvara, Para-meshthin, q.v.

Pitavasas, v. Krshna.

Prabhu, Prajapati, Prajapatipati, Pundarikaksha, Purusha, Purushavara, Purushotama, Pushkaraksha, Pushkarekshna, q.v.

Rathacakrabhrt, q.v.

Sadhya, Sahasrasirasa, Sahasrasirsha, Sahasraksha, Sarvabhutapitamaha, Sarvabhutesvara, Sarvadevesa, Sarvalokesvara, Simha, Surasreshtha, Suraganasreshthan, Suraguru, Surapati, Surarighna, Surasuraguru, Sura-varottama, Suresa, Svayambhu, q.v.

Tribhuvanasreshtha, Tribuvanesvara, q.v.

Tridasavaravaraja ("the younger brother of Indra") : VIII, †213 (°*opamam*).

Trilokesa, Trilokesvara, Trivartman, Trivikrama, Trivikramagati, q.v.

Upendra, Urukrama, q.v.

Vaikuntha, Vamana, Varada, Varaha, Varaha, Varenya, q.v.

Vasavanantaraja ("born immediately after Indra") : VI, †2590 (i.e. Krshna).

Vasavanuja ("the younger brother of Indra") : V, 2947 (i.e., Krshna), 4383 (do.); XII, 1562 (do.), 1712 (do.); XIII, 6984 (1000 names).

Vasavavaraja (do.) : V, 3759.

Vibhu, Vibhudhasreshtha, Visva, Visvabhu, Visvabhuj, Visvagupta, Visvakarman, Visvakrt, Visvamurti, Visvapara, Visvarupa, Visvarupadhrk, Visvatman, Visveca, Visvecvara, Viraj, Virinca, Vikuntha, Vishvaksena, q.v.

Yajnapati, Yogesvara, Yogica, Yogisvara, Yogin, q.v.

VISHNU : 1000 names. The names are as following, alphabetically arranged :— *Abhipraya, Acala, Acintya, Acyuta, Asoka Asrama, Asvattha, Adbhuta, Adharanilaya, Adhishthana(m), Adhokshaja, Adhrta, Adideva, Aditya, Adrcya, Agrahya, Agraja, Agrani, Ahar, Aja, Akrura, Akshara(h), Akshara(m), Akshobhya, Amanin, Amaraprabhu, Ambhonidhi, Ameyatman, Amitasana, Amitavikrama, Amogha, Amrta, Amrtasa, Amrtamcudbhava, Amrtapa, Amrtavapus, Amrtyu, Amurti, Amurtimat, Anadi, Anadinidhana, Anagha, Anala, Anamaya, Ananda, Ananta, Anantasri, Anantajit, Anantarupa, Anantatman, Anartha, Anekamurti, Anica, Anila, Animisha, Anirdesyavapus, Aniruddha, Anirvinna, Anivartin, Anna(m), Annada, Antaka, Anu, Anukula, Anuttama, Apamnidhi(h), Aparajita, Apramatta Aprameya, Aprameyatman, Apratiratha, Araudra, Aravindaksha, Arcishmat, Arcita, Arha, Arka, Artha, Asankhyeya, Asat* (neutr.), *Atindra, Atindriya, Atmayoni, Atmavat, Atula, Aushadha(m), Avartana, Avijnatr, Avyakta(h), Avyaktarupa, Avyanga, Avyaya(h), Ayonija, Babhru, Bahusiras, Bhagahan, Bhagavat, Bhaktavatsala, Bhanu, Bharabhrt, Bhartr, Bhaskaradyuti,* *Bhava, Bhavana, Bhayapaha, Bhayakrt, Bhayanasana, Bheshaja(m), Bhima, Bhimaparakrama, Bhishaj, Bhojana(m),* PCR. takes *bhojanam bhokta* as one name); *Bhoktr,* (v. Bhojana(m), *Bhrajishnu, Bhu,* (PCR. takes *bhur bhuvah* as one name), (PCR. takes *bhur bhuvah svah* as one name); *Bhusaya, Bhugarbha, Bhujagattama, Bhuridakshina, Bhushana Bhutabhavana, Bhutabhavyabhavannatha, Bhutabhavyabhavatprabhu, Bhutabhrt, Bhutadi, Bhutakrt, Bhutamahesvara, Bhutatman, Bhutavasa, Bhuti, Bhuvas,* (cf. Bhu); *Bija(m) avyaya(m), Brahmajna, Brahmakrt, Brahman, Brahman, Brahmana, Brahmanapriya, Brahmanya, Brahmavid, Brahmavivardhana, Brahmin, Brhadbhanu, Brhadrupa, Brhat* (neutr.), *Cakragadadhara, Cakrin, Cala, Candanangadin, Candramcu, Canurandhranishudana, Caturasra, Caturatman, Caturbhahu, Caturbhava, Caturbhuja, Caturdamshtra, Caturgati, Caturmurti, Caturvedavid, Caturvyha, Chinnasamcaya, Cabdasaha, Sabdatiga, Sacabindu, Sacvata,* (PCR. takes *cacvatah sthirah* as one name); *Saktimatam creshtha(h), Sama, Sambhu, Sankhabhrt, Santa,* (PCR. takes *nishthacantih parayanam* as one name) *Sintida, Sarabha, Sarana(m), Sarirabhrt, Sarirabhutabhrt, Sarman* (neutr.), *Sarngadhanvan, Sarva, Sarvarikara, Sast, Satamurti, Satanana, Satananda, Satavarta, Satrughna, Satrujit, Satrutapana, Sauri, Sicira, Sikhandin, Sipivishta, Sishtakrt, Sisiteshta, Siva, Sokanacana, Sramana, Sreshtha,* (PCR. takes *creshthah prajapatih* as one name); *Sreyas* (neutr.), *Srica, Srida, Sridhara, Srigarbha, Srikara, Srimat,* (PCR. seems to take *criman nyayah* as one name), *Srimatam vara(h), Srinidhi, Srinivasa, Sripati, Srivasa, Srivatsavakshas, Srivibharana, Srutisagara, Srngin, Subhanga, Subhekshana, Suci, Sucisravas, Sunya, Sura, Surajanecvara, Surasena, Dacarha, Daivakinandana,* v. Devakinandana; *Daksha, Dakshina, Dama, Damana, Damayitr, Damodara, Danda, Darpada, Darpahan, Daruna, Deva, Devabhrt,* (PCR. takes *devabhrd guruh* as one name); *Devakinandana* (C. by error Dai°) Devesa, Dhaman (neutr.), (PCR takes *trikakud dhama* as one name), *Dhananjaya, Dhanesvara, Dhanurdhara, Dhanurveda, Dhanvin, Dhanya, Dharadhara, Dharanidhara, Dharma, Dharmadhyaksha, Dharmagup, Dharmakrt, Dharmaviduttama, Dharmayupa, Dharmin, Dhatr, Dhatur uttamah,* (PCR. translates "superior to Brahman"); *Dhruva, Dhrtacis, Dhrtatman, Dhurya, Dicah* (pl.), *Diptamurti, Divasprc, Dravinaprada, Drdha, Drpta, Duhsvapnanucana, Duradharsha, Durarihan, Duratikrama, Duravasa, Durdhara, Durga, Durgama, Durjaya, Durlabha, Durmarshana, Dushkrtihan, Dyatidhara,* (PCR. takes *ojas tejo dyatidharah* as one word). *Eka, Ekapad, Ekatman, Gabhastinemi, Gabhira, Gabhiratman, Gadadhara, Gadagraja, Gahana, Ganesvara,* (PCR. takes *jyotir ganecvarah* as one word); *Garudadhvaja, Gatisattama, Gohita, Gopati, Goptr, Govindam pati(h), Govinda, Gramani, Guha, Guhya, Gunabhrt, Gupta, Guru,* (v. *Devabhrt*); *Gurutama, Halayudha, Hamsa, Hari,* (PCR. takes *havir harih* as one word), *Havis* (neutr.), (v. *Hari*), *Hemanga, Hetu, Hiranyagarbha, Hiranyanabha, Hrshikeca, Hutabhuj, Icana, Icvara, Icvarecvara,* (PCR. takes *sarvavag icvarecvarah* as one word); *Ijya, Indrakarman, Ishta, Jagadadija, Jagannatha, Jagatah setu(h), Jahnu, Janajanmadi, Janana, Janardana, Janecvara, Janmamrtyujaratiga, Jaya, Jayanta, Jayin, Jetr, Jita, Jitakrodha, Jitamanyu, Jitamitra, Jiva, Jivana, Jnanagamya, Jnana(m) uttama(m), Jyeshtha, Jyotis* (neutr.), (PCR. takes *jyotir adityah* as one name), (v. *Ganecvara*), *Ka, Kala, Kalanemihan, Kama, Kamadeva, Kamahan, Kamakrt, Kamapala, Kamaprada, Kamin, Kanakangadin, Kanta, Kapi, Kapindra, Kapila, Kapilacarya, Karana(m), Karana(m), Kartr, Kathita, Kavi, Kesva, Kesihan, Khandaparacu, Ki(m), Krama, Kratu, Krodhahan, Krodhakrt, Krsa, Krshna,* *Krtagama, Krtajna, Krtakarman, Krtakrta, Krtalakshana, Krtantakrt, Krti, Kshama, Kshama, Kshaminam vara(h), Kshara(m), Kshemakrt, Kshetrajna, Kshitica, Kshobhana, Kumbha, Kumuda, Kunda, Kundalin, Kundara, Kuvalecaya, Lakshmi, Lakshmivat, Lohitaksha, Lokabandhu, Lokadhyaksha, Lokadhisthana(m), Lokanatha, Lokasaranga, Lokasvamin, Lokatrayacraya, Madhava, Madhu, Madhusudana, Mahabala, Mahabhaga, Mahabhoga, Mahabhuta, Mahabuddhi, Mahacakti, Mahacana, Mahacrnga, Mahadeva, Mahadhana, Mahadridhrk, Mahadyuti, Mahagarta, Mahahavis, Mahahrada, Mahakarman* (masc.), *Mahakoca, Mahakrama, Mahakratu, Mahaksha, Mahamakha, Mahamanas, Mahamaya, Mahamurti, Mahanidhi, Maharddhi, Maharha, Maharshi, Mahasvana, Mahat* (masc.), *Mahatapas, Mahatejas, Mahavaraha, Mahavirya, Mahayajna, Mahayajvan, Mahejya, Mahendra, Maheshvasa, Mahibhart, Mahidhara, Mahodadhicaya, Mahoraga, Mahotsaha, Manada, Mangala(m),* (PCR. takes *pavitram, mangalam param* as one name); *Manohara, Manojava, Mantra(h), Manu, Manya, Marga,* (PCR. takes *virajo margah* as one name); *Marici, Medhaja, Medhas* (masc.), (B. reads *Vedhah*); *Medhavin, Medinipati, Muktanam parama gati(h), Mukanda, Nahusha, Naika, Naikacrnga, Naikaja, Naikakarmakrt, Naikamaya, Naikarupa, Naikatman, Nakshatranemi, Nakshatrin, Nanda, Nandakin, Nandana, Nandi, Nandin, Nara, Narasimhavapus, Narayana, Naya, Netr, Neya, Niddi, Nigraha, Nimisha, Nirguna, Nirvana(m), Nishtha,* (v. *Canti*); *Nivrttatman, Niyama, Niyantr, Nyagrodha, Nyaya,* (v. *Crimat*); *Ojas* (neutr.), (v. *Dyutidhara*); *Pada(m) anuttama(m), Padmagarbha, Padmanabha, Padmanibhekshana, Padmin, Pana, Papanacana, Para, Paranaspashth, Paramatman, Paramecvara, Parameshthin, Paraddhi, Parayana(m),* (v. *Canti*); *Parigraha, Parjanya, Paryavasthita, Pavana, Pavitra(m),* (*v. Mangala(m)*); *Pecala, Pitr, Prabhava, Prabhu, Prabhuta, Pradhanapurushecvara, Pradyumna, Pragraha, Pragvamca, Prajabhava, Prajagara, Prajapati,* (v. *Creshtha*), *Prakacana, Prakacatman, Pramana(m), Pramcu, Pramodana, Prana, Pranabhrt, Pranada, Pranajivana, Prananilaya, Pranava, Prapitamaha, Prasannatman, Pratapana, Pratardana, Prathita, Prathu* (B. P°), *Pratishthita, Pratyaya, Pritivardhana, Priyakrt, Priyarha, Prthu,* v. *Prathu; Punarvasu, Pundarikaksha, Punya, Punyacravanakirtana, Punyakirti, Purandara, Puratana, Purayitr, Purna, Purjuit, Purusattama, Purusha, Purushottama, Pushkaraksha, Pushpahasa, Pushta, Putatman, Rakshana, Rama, Ranapriya, Rathangapriya, Ratnagarbha, Ratnanabha, Ravi, Ravilocana, Rohita, Rucirangada, Rudra, Rddha, Rtu, Sadamarshin, Sadayogin, Sadbhuti, Sadgati, Sadhu, Saha, Sahasrajit, Sahasraksha,* (PCR. takes *sahasrakshah sahasrapat* as one name); *Sahasramcu, Sahasramurdhan, Sahasrapad,* (v. *Sahasraksha*); *Sahasracris, Sahishnu, Sakshin, Sama, Samaga, Samagayana, Saman* (neutr.), *Samatman, Samvarata, Samayajna, Sambhava, Samihana, Samirana, Samitinjaya, Sammita, Samnyasakrt. Sampratordana, Samsthana(h), Samvartaka, Samvatsara, Samvrta, Sanat Sanatanatama(h), Sandhatr, Sandhimat, Sangraha, Sankarshana,* (v. *Acyuta*); *Sanksheptr, Sannivasa, Saptaidhas, Saptajihva, Saptavahana, Sarga, Sarva, Sarvacastrabhrtam vara(h), Sarvadarcana, Sarvadarcin, Sarvadi, Sarvadrc, Sarvaya, Sarvajna, Sarvakamada, Sarvalakshanalakshanya, Sarvapraharanayudha, Sarvasaha, Sarvasunilaya, Sarvataccakshus, Sarvatomukha, Sarvavac, (v. Icvarecvara); Sarvavid, Sarvayogavinihsrta, Sarvecvara, Sat (neutr.), Satam gati(h), Satkart, Satkirti, Satkrta, Satkrti, Satparayana(h), Satpathacara, Satta, Sattra(m), Sattvastha, Sattvavat, Sattvika, Satvatampati(h), Satya(h), Satyadharman, Satyadharmaparakrama, Satyadharma-parayana(h); Satyamedhas,* *Satyaparakrama, Satyasandha, Sava, Savirt, Siddha, Siddhartha, Siddhasankalpa, Siddhi, Siddhida, Siddhisadhana, Simha, Skanda, Skandadhara, Soma, Somapa, Spashtakshara, Sragvin, Srashtr, Stavarpriya, Stavya, Sthanada, Sthanu,* (PCR. takes *sthavarah sthanuh* as one name); *Sthavara,* (v. *Sthanu*); *Sthavira, Sthavishtha, Sthira,* (v. *Cacvata*); *Sthula, Stotra(m), Stotr, Stuti, Subhuja, Sudarcana, Sudhanvan, Sughosha, Suhrd, Sukhada, Sukshma, Sulabha, Sulocana, Sumedhas, Sumukha, Sunda, Sundara, Suparna, Suprasada, Suradhyaksha, Surananda, Surarihan, Sureca, Surecvara, Suruci, Surya, Sushena, Sutantu, Sutapas, Suvarnabindu, Suvarnavarna, Suvira, Suvrata, Suyamuna, Svabhavya, Svadhrta, Svaksha, Svanga, Svanga, Svapana, Svar,* (v. *Bhu*); *Svasti, Svastibhuj, Svastida, Svastidakshina, Svastikrt, Svasya, Svavaca, Svayambhu, Svayanjata, Tad,* (PCR. takes *yat tat* as one name); *Tantuvardhana, Tara, Tarana, Taru, Tattva(m),* (PCR. seems to take *tattvam tattvavid* as one name); *Tattvavid,* (v. Tattra *(m)); Tejas (neutr.), (v. Dyutidhara), Tirthakara, Tridacadhyaksha, Trikakud, (v. Dhaman*); *Trilokadhrk, Trilokatman, Trilokeca, Tripada, Trisaman, Trivikrama, Tushta, Tvashtr, Udaradhi, Udbhava, Udirna, Udumbara, Ugra, Upendra, Urdhvaga, Urjita, Urjitacasana, Uttara, Uttarana, Vacaspeti, Vagmin, Vahni, Vaidya, Vaikhana, Vaikuntha, Vajasana, Vamana, Vamcavardhana, Vanamalin, Varanga, Varada, Vararoha, Vardhamana, Vardhana, Varuna, Varuna, Vasavanuja, Vashatkara, Vasu, Vasuda, Vasudeva, Vasumanas, Vasuprada, Vasuretas, Vatsala, Vatsara, Vatsin, Vayu, Vayuvahana, Veda, Vedanga, Vedya, Vegavat, Vibhu, Vicishta, Vicodhana, Vicoka, Vicrama, Vicrutatman, Vicuddhatman, Vicva(m), Vicvabahu, Vicvabhuj, Vicvadakshina, Vicvadrc, Vicvakarman, Vicvamurti, Vicvaretas, Vicvatman, Vicvayoni, Vidarana, Vidhatr, Vidheyatman, Vidicah* (pl.), *Vidvattama, Vihayasagati, Vijaya, Vijitatmen, Vikartr, Vikrama, Vikramin, Vikshara, Vimuktatman, Vinayitr, Vira,* (v. *Ananta*); *Virabahu, Virahan, Viraja,* (v. *Marga*); *Virama, Virocana, Vishama, Vishnu, Vishvaksena, Vistara, Vitabhaya, Vivikta, Vrddhatman, Vrksha, Vrsha, Vrshabha, Vrshabhaksha, Vrshahin, Vrshakapi, Vrshakarman, Vrshakrti, Vrshaparvan, Vrshapriya, Vrshodara, Vyadicah* (pl.), *Vyagra, Vyala, Vyapin, Vyapta, Vyasa, Vyavasaya, Vyavasthana, Yad,* (v. *Tod*); *Yaducreshtha, Yajna, Yajnabhrt, Yajnabhuj, Yajnaguhya(m), Yajnakrt, Yajnanga, Yajnantakrt, Yajnapati, Yajnasadhana, Yajnavahana, Yajnin, Yajvan, Yama, Yoga, Yogavidam,netr, Yogin, Yogica, Yugadikrt, Yugavarta.*

These were the 1000 names of Hindu deity Vishnu, worshipped as creator and preserver of universe. (PCR stands for Protap Chandra Roy's translation; C also stands for S)

[Sorensen, *Mahabharata Index*, pp. 747-749]

VISHNU : He was Krishna (incarnation of Vishnu) in Dvapur yuga and caused Mahabharata to establish Dharama Raj. He is supreme Hindu deity, the creator, protector and destroyes (karta, bharta and harta) of the gods and the universe. His incarnations have been mentioned in this Encyclopedia at certain places, viz as a boar (varaha) in order to raise the sunken earth from the sea, as Narsimha (half lion-half man) to slay Hiranyakacipu, as a dwarf (Vamana) to deliver the three worlds from the great Asura Bali. He killed great Asura Jambha, who obstructed sacrifices. He was Rama Dasarathi and Killed Rakasa Ravana.

Vishnu is the infinite Spirit (*pradhanapurushah*), etc., who, at the termination of a *yuga* in the form of the all-consuming fire (*Kalagnih*, v. 15809), burns the world and the *Nagalokas* who dwell in the *Patala*, whereafter clouds appear in the sky and pour down rain that extinguishes the fire (*samvarttagni-*). When, at the end, of 4,000 yugas, the earth becomes flooded with water, the Supreme being (*Purusha*), under the name of *Narayana*, with 1,000 eyes, and 1,000 feet, and 1,000 heads, sleeps upon Cesha, who has 1,000 hoods, etc., enveloping all space with nocturnal gloom. And when his creative faculty is stirred (*sattvodrekat*) he awakes and finds the worlds deserted. Etymology of the name *Narayana* (v. 15819). When he was engaged in meditation for the re-creation of the universe, a lotus came into existence from his navel, and from this the four-faced *Brahman* came out, who, sitting on the lotus, from his mind (*manasan*) created the nine great rshis *Marici*, etc., who were equal to himself, They created the *Yakshas, Rakshasas, Bhutas, Picacas,* serpents, and men. In the form of *Brahman* he creates, in the form of *Purusha* (*Paurushi tanuh*) he preserves, and in the form of *Rudra* he destroys the universe (the three conditions of *Prajapati*).

Vishnu's incarnations are the following : (1) a boar (*yajnavarahah*, v. 15832) 10 yojanas in length; (2) half lion, half man, when he killed the *Daitya* king *Hiranyakacipu*, who attacked him with his *cula* (trident); (3) the son of *Kacyapa* and *Aditi*, in the form of a dwarf (*vamana*), born 1,000 years after the conception, of the hue of rain-charged clouds and with bright eyes; when he, accompanied by *Brhaspati*, entered the sacrificial assembly of *Bali*, the king of the *Danavas*, he , in three paces, took in the earth (*! medinim*) and gave it to *Indra*; (4) *Krshna*, with conchshell, discus, and mace, adorned with the *Crivatsa*, class in yellow silken robes, who protects Arjuna, riding in the same chariot with him : Having assumed the form of the horse-headed (*acvaciras*), Vishnu lived for a long time unrecognized, intending to enter the womb of *Aditi*, the he [born from *Aditi*] as a dwarf, took the shape of a brahman and deprived *Bali* of his kingdom by his [three] steps), [17464 (*Harina*, do. : *Vishnu*. entered in the thunderbolt of Indra and lay concealed in it)], 17467 (do. : living disguised in the abode of *Dacaratha* (i.e., as Rama Dacarathi) *Vishnu*. slew *Dacagriva* (i.e., Ravana) in battle). The gods and the rshis said : "In former times you pervaded the three worlds in three steps, you procured the *amrta* and destroyed the *Asuras*, you suppressed the great *Asura Bali* and raised *Indra* to the throne of heaven, you are the Lord of lords., etc.

[Sorensen, *Mahabharata Index*]

VISNU PURANA : This Purana generally stands third in the list, and is described as "that in which Parasara, beginning with the events of the Varaha Kalpa, expounds all duties, is called the Vaishnava, and the learned know its extent to be 23,000 stanzas." The actual number of stanzas does not amount to 7000, and there is no appearance of any part being wanting. The text is in print.

Wilson, the translator of this Purana, Says, "Of the whole series of Puranas the Vishnu most closely corresponds to the definition of a Pancha-lakshana Purana, or one which treats of five specified topics (Primary Creation, Secondary Creation, Geneologies of Gods and Patriarchs, Reigns of the Manus. History). It comprehends them all; and although it has infused a portion of extraneous and sectarial matter, it has done so with sobriety and judgment, and has not suffered the fervour of its religious zeal to transport it to very wide deviations from the prescribed path. The legendary tales which it has inserted are few, and are conveniently arranged, so that they do not distract the attention of the compiler from objects of more permanent interest and importance." The whole work has been translated with numerous elucidatory notes by Wilson, and a second edition has been published with additional valuable notes by Dr. F. Hall.

[Dowson, *Hindu Mythology and Religion*]

Vishnusvami : An exponent of dualism. He was founder of a sect. He was one of the three sons of an ascetic, who became a house-holder and was the councillor of a Dravidian chief whose name has not been recorded. His father was therefore ostracized but with his innate powers he mastered the *Vedas* which, as was the case with Jnanadeva, he made a buffalo repeat. A commentator, Nabhaji, has recorded that Jnanadeva, Namedeva, Trilocana and Vallabha were the successors of Vishnusvami. This tradition is little known in the Maratha country. As the *Commentary Bhaktamala* is dated A.D. 1290, Vishnusvami has been assigned to the middle of the thirteenth century. His concept and that of Vallabha is Vedantic and almost identical.

[Bhandarkar, R.G., *Vaisnavism*]

Vismapana : Aerial city of the Gandharvas, which appears and disappears at intervals. A mysterious place.

[Dowson]

Vis-pati : This is a word of somewhat uncertain signification, reflecting in this respect the nature of **Vis**. Zimmer holds that in its strict sense it denotes the head of a canton, but he admits that there is no passage requiring this sense, the only one quoted by him being certainly indecisive. In the great majority of passages the word simply means the "lord of the dwelling," whether used of a man or of the god Agni as the householder *par excellence*, or possibly as the fire of the **Sabha** or assembly house of the people. This sense suits even the passage of the Rig-Veda in which the Vispati, as well as the father and the mother of a maiden, are to be lulled to sleep in order to allow her lover to approach her, for the household may well be deemed to have been a joint family, in the which the Vispati could easily be different from the father of the girl—*e.g.*, a grandfather or uncle. In other passages the Vispati is the king as "lord of the subject-people" (*visam*), though here Zimmer thinks reference is made to the election of a king. Or again, the Vispati is the chief of the Vis, probably in the sense of "subjects."

[Macdonell and Keith, *Vedic Index*]

Visravas : Son of the Prajapti Pulastya, or, according to a statement of the Mahabharata, a reproduction of half Pulastya himself. By a Brahmani wife, daughter of the sage Bharadvaja, named Ram he had a son, Kuvera (Kubera), the god of wealth. By a Rakshasi named Nikasha or Kaikasi, Daughter of Sumali, he had three sons, Ravana, Kumbhakarna, and Vibhishana and a daughter named Surpa-nakha. The Vishnu Purana substitutes Kesini for Nikasha. The account given by the Mahabharata is that Pulastya, being offended with Kuvera for his adulation of Brahma, reproduced half of himself as Visravas, and Kuvera to recover his favour gave him three Rakshasi handmaids : Pushpotkata, the mother of Ravana and Kumbhakarna; Malini, the mother of Vibhishana; and Raka, the mother of Khara and Surpanakha.

[Dowson]

Visravas : This narration is the same is given above by Dowson. He was a son of Prajapati Pulastya. According to the *Mahabharata*, he was born as the result of Pulastya's offence with Kubera for his preferential treatment in worshipping Brahma. Pulastya, therefore, is said to have reproduced a half of his own self and from it issued forth Visravas and to him he presented three demon servant-maids, Puspotaka. Malini and Raka. The first gave birth to Ravana and Kumbhakarna, the second to Vibhisana and the third to Khara and Surpanakha. The Pauranic version of this legend are slightly different. In some accounts it is related that Idavida or Ilavida, a Brahmani wife and a daughter of the sage Bharadvaja was the wife of Visravas and in other accounts, his mother, being the wife of Pulastya Prajapati. (s.v. Idavati).

[*Mahabharata; Ramayana; Visnu Purana;* Sorensen, *Index;* Dowson, J., *A Classical Dictionary*. Saletore, R. N., *Encyclopedia*]

Visuddhimagga : A Pali work embodying the teachings of the Buddha attributed to BuddhaGhosa, who is alleged to have written it at the request of Sanghapala Thera. As the first two copies of it mysteriously disappeared, he wrote it for the third time. When he was reading out the third copy to the assembled monks, the two previous ones came suddenly to light and were found to be identical with the third one. How this work came to be written has also been revealed. On BuddhaGhosa's arrival at the Mahavihara he approached the authorities concerned to permit him to translate the Sinhalese commentaries into Pali. He was given only 2 stanzas eventhough he ably produced the work.

[Malalasekera, *D.P.P.N..*, Law, Dr. B. C., *Pali Literature*, 2. Vols.]

Visva : 1. A prince in Mahabharata age. Among the incarnations of the Krodhavaca gana.

2. Prajapati, another name of Visvakarman.

3. Omnipresent, another name of Siva, one out of his 1000 names.

4. Also Vishnu's another name. Also another name of Krishna. One out of 1000 names of Vishnu (Krishna)

5. Daughter of Daksha and wife of sage Kashyapa (Kacyapa)

[Sorensen]

Visva-vyapakta aur Vigyan (Jaina Concept of Universality and Science) : Recent scientific discoveries have changed our viewpoint about the universality and the universe. The reality of the nature is being exposed by the scientists quite afresh. New theories are being propounded now and then. These are quite alarming and interesting. Now, nobody is sure and knows perfectly when the great questions of metaphysics would be solved finally. That time has come.

The nature of science is to search the truth. Its domain is entire universe. It takes mankind from mythology and mysticism to social awakening, global thinking, unity and universalism; from darkness to light, from orthodoxy, escapism and speculations to social empowerment, social justice and equality. It removes miseries, pains, hunger and poverty.

We are marching towards globalisation and universalism.

Jainism never accepted any God as an intelligent creator. The approach of Jainism is enlightenment, salvation and humanistic feelings.

Hindu sages, the learned ones, personified and deified all the happenings of the Universe—that is the primitive science.

In the new millennium, Prof. Stephen Hawking, the Cambridge don, presented the 2001 Albert Einsten lecture on predicting the future at Siri Fort Auditorium, New Delhi on January 17, 2001. He explained how physicists had found the universe to be more unpredictable as they came to know more about it.

Speaking about predicting the future—a version of his well-known "Does God play dice?" lecture—at Siri Fort Auditorium on Wednesday, the world's leading celebrity scientist poked holes in astrology before moving on to the black holes of astronomy.

Hawking gave short shrift astrology and other forms of crystal-ball gazing. But he also explained why science had its own problems in making the universe prime, proper and predictable.

He noted how the eighteenth century French astronomer Laplace had argued that, in theory, if mankind could know the position and speed of all the particles making up the universe, then it would be possible to predict the future. Fully understand today and tomorrow was a piece of cake. Scientific determinism of this variety held sway during the nineteenth century.

Then came quantum theory. This said light was made of discrete little packets-quanta. Somewhat later it was realised this meant it was no longer possible for a scientist to be separate from the particles he was observing. The very act of observation changed the movement of the particle. As Hawking put it, "How could one predict of future, when one could not measure accurately both the position and the speeds of particles at the present time?"

This uncertainly principle spread further into physics. You couldn't be sure about the nuts and bolts that made up the universe, their existence was just a probability defined by a wave function. According to Hawking, "This means that we can predict just half what we could, according to the classical nineteenth century view." Existence is a smudge.

But science's fortunes in the prediction business have gotten even worse. A more recent party proper is Hawking's favourite object of research : the black hole.

If quantum theory made knowledge about the universe uncertain, black holes added another problem : they suck in particles and eventually disappear, taking the information about those particles with them. Hawking said, "One must allow the possibility that space-time ties itself in a know, and information gets lost in the fold."

Hawkings's greatest theoretical contribution to astrophysics has been to show that black holes bleed radiation, and as a consequence eventually die. More importantly, Hawking also argued black holes are everywhere "every region of space should be full of any virtual black holes." As he told his Indian audience, if black hole bleeding is ever proven, he would be eligible for a Noble.

So predicting the future is not a happening thing in physics right now—and the brain in the wheelchair is one reason why. But as Hawking made clear, astrology with its "unverifiable claims" is no alternative "Even God," he warned," is bound by the uncertainty principle."

So this was the wastern viewpoint.

Even in the modern days of science and technology, Jain faith in the Tirthankars and their philosophy have not dwindled.

Jainism believed only in Tirthankaras, who become Kevali through penance and perfect withdrawal from Karmic activity and attained moksha. Jainism never believed in the God, as creator of the universe, which is eternal. Jainas worshipped Tirthankaras who were liberated souls and achieved perfection and omniscience. They were prophets who held aloft the light and culture of Jaina religion. For the Jainas no personal God existed, nor they supported the theory of Hindu gods. However Hindus believed, Buddhists were sceptical.

Jaina cosmology regards the universe as comprising six substances or dravyas. It is real and eternal, dynamic and ever changing. It consists of Soul and Non-Soul or Jiva or Ajiva. The theory of Relativity has baffled everyone, which has revolutionised the fundamental concepts of mass, time and space. The Non-Soul or Ajiva has been divided into five categories—Pudgala, Dharma, Adharma, Akash and Kal.

According to Devendra Muni : Jaina philosophy however accepts the existence of

God, it does not accept the creationship of God, *i.e.,* does not regard HIM to be a doer (Karta). It holds that God is not the creator of the world. This would has ever been and shall remain. So far as the creation of the world, no world-power's existence is required. If someone is accepted as creator, the question of the creator of the creator remains to be answered as well. We cannot accept God and face regresses and infinitude. If the creator of the world is God, then who is the creator of God.

If God is suigenerus then why not we should regard the world also to be suigenerous. Jainism to us does not accept God to be creator, it also does not accept God to be a preserver (Rakshaka) and a destroyer (Samharak) of the world. This world is eternal (Sasavata). God according to Jaina philosophy is the being having the accomplishment of infinite Knowledge (Ananta-Jnana), infinite vision (Ananta-darsana), infinite power (Ananta-virya) and infinite existence (Ananta-aisvarya). He is free of the bondage of body and of action (Karma), is independent and is established in his own nature.

A Jiva who once achieves the position of the supreme soul (Parmatamapad), that Jiva does not get birth anymore. The main cause for birth and death is karma. God is free of the Karma-mala (the defilement of Karma). Therefore, there is no cause or reason for that one to get a fresh body. Where there is no cause there shall not be an effect as well."

The Jaina philosophy and moral values are still considered as a high spiritual pursuit in preserving the purity of life and searching the truth. It is a part of our great and proud heritage. It does not believe in other worldly gods, supernatural beings and things.

In religion, as it is often believed, moral expressions create interest in the men to choose holier path of truth and seek release from Karmic nets or activity.

For Jainism soul is immaterial, having innumerable spheres. It has no shape or form, but because of being Joined with Karma it acquires a body. Whatever is the form of the body so also is said to be that of the soul. It is genderless. From the stand point of reality, the soul is free and formless. Matter has form. Number of souls in the Universe is infinite. The Universe is external and uncreated, beginningless and endless. The soul is without decline. It is immortal and infinite. It possess consciousness. The soul is born and dies apparently in accordance with its own doings, Svakrata Karmas. Soul can become God or Parmatama through good, pure and highest karmas. Soul's impure state (ashuddhasthiti) constitutes the world and pure state (shuddha sthiti) causes freedom, that is moksha or liberation.

According to G.R.Jain : "Jiva is the agent of all actions and occupies the size of the body which is the result of its karmas from the smallest to the biggest since a body grows from a microscopical size in the mother's womb to its full proportions when it comes out of it and contracts again at the end of its earthly career, to reincarnate into a new seed, it follows that the size of the soul cannot remain fixed. Modern science identifies life with protoplasm or a living cell. It is well known that a protoplasm possesses a remarkable property of contraction under external stimuli. The soul experiences pleasure, pain, life and death through the agency of Karmic matter."

In Jaina philosophy the first substance or dravya is Pudgala which means matter and energy. It has form or shape and qualities of touch, taste, smell and colour. The substance of Pudgala has its modifications and they are—sound, union, fineness, grossness, shape, division, darkness, image, lustre and heat. All kinds of matter solids, liquids, gases, energy and fine karmic matter etc., are under the scope of Pudgala.

The second substance is Dharma. It assists the movement of moving pudgala. This is the medium of motion.

The Adharma is third substance which assists the staying of pudgalas and jivas which are stationary.

A Chakravarti in the Pancastikaya with instruction remarks that "both Dharma and Adharma pervade through space upto world limit. They are absolutely non-physical in nature, and non-atomic and non-discrete in structure. The qualities of Pudgala are not found therein. Nor do they have the structure of the space which is constituted by space-points. They are formless. They are not objects of sense percepts....These two principles are distinctly peculiar to Jaina physics."

Tukol quoting Ghoshal says : "According to Jaina thinkers, Akasa is the fourth substance and could be pure space as well as it could allow space to every other substance. It has no form and all objects of the universe exist in it. It is eternal and pervasive. It is a subtle substance and does not obstruct other substances. Akasa is of two kinds; Lokakasa and Alokakasa. According to the Jaina Metaphysics, Loka is universe : it has three divisions *viz.*, Urdhva loka or the upper world, Madhyaloka or the middle world and Adholoka or the lower world, The first one is the abode of celestial beings, the second one is of human beings and others, and the third one is the hell which is for the inmates of hell. Surrounding these Lokas which are situated one above the other are three layers of air, the inner one humid, the middle dense and outer rarefied. Within the envelope of these layers, there is the Lokakasa-an invisible substance which allows space to other substances and is equal in extent to the Lokas. It is in the Lokakasa that the other substances, Jiva, Pudgala, Dharma, Adharma and Kala exist."

Alokakasa is pure space extending over to infinity beyond Lokakasa. There are no animate or inanimate objects in it. The dynamic and static principles of Dharma and Adharma are not there. It is eternal, infinite, formless and perceptible only to the omniscient.

The sixth substance which comprises the universe is time (Kala). From the popular point of view, kala assists production of changes in substances and can be understood from the changes that have come about in the substances. Kala itself does not cause the changes but indirectly aids in the production of changes. From the popular point of view kala or time consists of years, months, days, hours, minutes etc., by which we call a thing to be new or old as a result of the changes noticed in them. Kala is eternal and infinite. It is formless. Inference of existence of real time can be drawn from the changes that a substance might have undergone, as for example, the changes that might have taken place in raw rice from the time it is put into a pot till it has boiled. The universe is full of minute points of time. They are invisible, innumerable, inactive and formless. The points or particles exist separately.

Each of them except Kala is called Astikaya. "Asti" means "to exist" and "kaya" means "body", that is, each having many pradesas. Pradesa is defined as that portion of the Akasa which is occupied by one indivisible ultimate atom of matter. It is possible that in each pradesa of Lokakasa, innumerable atoms or molecules may exist as it is the characteristic of space to provide space to them all. Time exists by itself and assists things in their movements of continuity. The great French philosopher Mr. Bergson declared that time is a patent factor in the evolution of Cosmos. He is of the opinion that changes and modifications are absolutely impossible without time element. This is also the view of Jaina writers."

From the point of existence of the universe, time is divided into two cycles (1) the Utsarpini kala or the ascending cycle which is characterised by progress and development of knowledge, age, happiness etc. (2) the Avasarpini kala or the descending cycle of time which is characterised by decline and deterioration in knowledge, age, etc. Each of these cycles has six divisions. The Ascending cycle begins with duhsama-duhsama (most miserable), duhsama (miserable), duhsama-susama (misery mixed with happiness), susama-duhsama (happiness mixed with misery), susama (happy), susama-susama (most happy). The Avasarpini kala begins in the reverse order, commencing from the most happy period. This connotes that the substances which are eternal and indestructible, change their conditions in the two cycles of time, the division of time does not apply to the whole universe, but only to Arya-khanda of Bharata and Airavata ksetras (regions)."

[Jain J.L. : *Outlines of Jainism*, p. 119]

The form of the universe (loka) is like a man standing akimbo, that is, with his legs wide a part and his hands and his hips. In a side view, the universe is like one and half mrdanga (longish drums) put together, *i.e.*, the half being placed below and with its sounding side upwards next to the lower sounding side of the full drum. It is not hallow but is solid, as if stuffed full of flame, in the curious language of the Trilokasara.

The dimensions of the universe are in terms of rajju which it is difficult to describe, the height of the universe is 14 rajjus. Its breadth east to west is 7 rajjus at bottom; the breadth in the middle is one rajju, 5 rajjus at the upper middle and again one rajju at the top. Its thickness north to south is 7 rajjus all through.

At the extreme summit of the universe is situated the Siddha ksetra, also called the Siddha-Sila which is the abode of the liberated souls. Its form is like that of a canopy of umbrella, a cupola or an inverted cup. It is 8 Yojanas in the middle. It is self-luminous. In it all pure souls abide in eternal bliss. Being freed from the Karmas, the souls moved upwards to the limit of the universe. The principle of motion comes to an end and therefore the liberated souls rest there forever, they stay there in their pure soulness, in their true and eternal, omniscient and omnipotent godhood. The Siddha-Sila is the buffer space between the loka (universe) and aloka (non-universe).

The aloka is devoid of the six substances which are present in the loka. In one word, the non-universe is the negation of the universe both in its constitution and character.

The Jaina astronomers held that the earth is a nest and that the sun moves round. This was also the view of Ptolemy. Copernicus advanced the contrary theory according to which the earth moves and the sun is at rest. Before the advent of Prof. Einstein's theory of Relativity, the Ptolematic view was regarded as absurd and absolutely foolish. Now it has been proclaimed that the conception of motion of the earth round the sun is only a matter of convenience, rather a matter of mathematical convenience. G.R. Jain has quoted Dr. Schubring of the Hamburg University from his lecture delivered at

Delhi on Jan. 30, 1928 : "He who has a thorough knowledge of the structure of the world cannot but admire the inward logic and harmony of Jaina ideas. Hand in hand with the refined cosmographical ideas goes a highstandard of astronomy and mathematics." A history of Indian astronomy is not conceivable without the famous "Surya Prajnapti."

Isaac Asimov, while dealing with the general shape of the earth, has observed : "All men, before the time of the Greeks, made the assumption that the earth was flat, as indeed it appears to be, barring the irregularities of the mountains and valleys. If any Greek thought otherwise, his name has not come down to us and the record of his thinking has not survived. He seems to think that the assumption of a flat, however much it might seem to be commonensical involved one in philosophic difficulties of the most serious sort."

Jainism has a positive view of the Universe. It recognises life and the five substances categorised under Ajiva are real and existing. Every substance maintains its reality, though it is capable of modifications and decay. The substance persists to exist inspect of change. Umasvami has indicated in unmistakable terms that although the six substance possess the common substances of sat, sat is characterised by utpada (birth), vyaya (going out of existence) and dharauvya (permanence). Permanence means indestructibility of the substance, though Jacobi first criticised the Jaina tenets as having no central idea, he eater revised his view point. Jaina system is believed to be realistic and more scientific.

[Jain, J. L, *Outlines of Jainism*, Jain, G. R., *Cosmology*. Devendra Muni, *Jaina Religion and Philosophy*. Tukol, *Compendium of Jainism*, Chanchreek, *Encyclopedia of Jain Religion*]

Visvadeva : Deities. First mentioned in the *Vedas* as the preservers of humanity and the bestowers of gifts. They were generally taken to be nine, but this number has varied. They were named *Vasu, Satya, Krtu, Daksa, Kala, Kama, Dhrti, Kuru, Pururavas* and *Madravas*.

[Macdonell and Keith, *Vedic Index*; Sorensen, *Index*; Dowson, J., *A Classical Dictionary*.]

Visva-Devas, Visve-Devas : "All the gods." In the Vedas they form a class nine in number. All the deities of inferior order. They are addressed in the Veda as "preservers of men, bestowers of rewards." In later times, a class of deities particularly interested in exequial offerings. The accounts of them are rather vague. They are generally said to be ten in number, but the lists vary, both as to the number and the names. The following is one list :— (1.) *Vasu*, (2.) *Satya*, (3.) *Kratu*, (4.) *Daksha*, (5.) *Kala*, (6.) *Kama*, (7.) *Dhramti*, (8.) *Kuru*, (9.) *Puru-ravas*, (10.) *Madravas*. Two others are sometimes added, *Rochaka* or *Lochana* and *Dhuri* or *Dhwani*. (*Vishnu Purana*)

[Dowson, *Hindu Mythology and Religion*]

Visvajit : 1. Name of a fire.

2. An asura by this name. Among the ancient rulers of earth.

3. Also Krishna, Vishnu.

[Sorensen]

Visva-Karma, Visva-Karman : "Omnificent." This name seems to have been originally an epithet of any powerful god, as of Indra and Surya, but in course of time it came to designate a personification of the creative power. In this character Visva-karma (Viswa-Karman), was the great architect of the universe, and is described in two hymns of the Rig-veda as the one "all-seeing god, who has on every side eyes, faces, arms, and feet, who, when producing heaven and earth, blows them forth (or shapes them) with his arms and wings; the father, generator, disposer, who knows all worlds, gives the gods their names, and is beyond the comprehension of mortals." In these hymns also he is said to sacrifice himself or to himself, and the Nirukta explains this by a legend which represents that "Visva-karma, son of Bhuvana, first of all offered up all worlds in a Sarva-medha (general sacrifice), and ended by sacrificing himself."

In the Epic and Puranic periods Viswakarma is invested with the powers and offices of the Vedic Tvashtri, and is sometimes so called. He is not only the great architect, but the general artificer of the gods and maker of their weapons. It was he who made the Agneyastra or "fiery weapon," and it was he who revealed the Sthapatya-veda, or science of architecture and mechanics. The *Mahabharata* describes him as "the lord of the arts, executor of a thousand handicrafts, the carpenter of the gods, the fashioner of all ornaments, the most eminent of artisans, who formed the celestial chariots of the deities, on whose craft men subsist, and whom, a great and immortal god, they continually worship."

In the *Ramayana*, Visva-karma is represented as having built the city of Lanka for the Rakshasas, and as having generated the ape Nala, who constructed Rama's bridge from the continent to Ceylon.

The Puranas make Visva-karma the son of Prabhasa, the eighth Vasu, by his wife "the lovely and virtuous Yoga-siddha." His daughter Sanjna was married to Surya, the sun; but as she was unable to endure his effulgence, Visva-karma placed the sun upon his lathe and cut away an eighth part of his brightness. The fragments fell to the earth, and from these Viswa-karma formed "the discus of Vishnu, the trident of Siva, the weapon of Kuvera (Kubera) the god of wealth, the lance of Karttikeya god of war and the weapons of the other gods." Visva-karma is also represented as having made the great image of Jagannatha.

In his creative capacity he is sometimes designated Prajapati. He also has the appellations Karu, "workman;" Takshaka, "woodcutter;" Deva-vardhika, "the builder of the gods;" Sudhanwan, "having a good bow." (Every year in the Hindu month Bhadrapada (on full moon day—purnima) throughout the country Vesva Karma day (puja day) is calebrated by the artisans and the working class) (Chanchreek).

[Dowson, *Hindu Mythology and Religion*]

Visvakarmas : 1. One who performs all works, the celestial artificer, sometimes identified with Brahma or Tvashtr. He created *Tilottama*, the most beautiful lady who caused death of two demon brothers.

He built the palace of *Yama, Varuna Brahman* etc. He made Pushpaka which he donated to Kubera, lord of wealth.

2. Also Lord of Maya, Creator of Maya.
3. Another name of Kishna (Krishna).
4. Siva's name out of his 1000 names.

[Sorensen]

Visvakarma : Associated with the Hindu myths of creation, identified in the Brahmanic period with Prajapati. He is stated in one place to have produced creatures from speech. Later he became the artisan of the gods. He was the fashioner of Jagganath (*q.v.*). Prof. Macdonell writes : "It seems likely that the word was at first attached to the sungod, but in the later Rig-Veda period became one of the synonymous names given to the one god."

According to R. N. Saletore Visvakarman in the Vedas must have been a powerful deity but subsequently, personified into a creator of superhuman energy, which enabled him to fashion the universe. In two hymns of the Rg-Veda he is referred to as being beyond mortal comprehension and was credited with a capacity for offering sacrifices by himself. In the *Nirukta* he represented as the issue of Bhuvana and then first of all he offered all his creation in a general sacrifice (*sarvamedha*) and finally, sacrificed himself. He has also been called the son of Prabhasa, one of the eight Vasus (s.v.) and was credited with the fashioning of mighty palaces for the deities Yama and Indra.

He made and supervised construction of Lanka for Ravana. His son, Nala, was made instrumental in facilitating Rama Dasarathi's crossing the ocean to Lanka. When Rama was about to shoot an arrow to dry up the ocean for him to move on, with his forces to that island, Varuna (s.v.) the god of the waters appeared before him and suggested to him not to take such a step but to call Nala, the son of Madri and Tvastr (Visvakarma) and that he would build a bridge for all of them to cross the waters in safety. When Rama called Nala, he appeared and immediately complied with the request to build the bridge for he had inherited from his father all the necessary skill for executing such projects.

His power of construction is commemorated in the *Mahabharata*. He is recorded as having performed a sacrifice when he presented the earth to Kasyapa, designed the Puspaka, the divine magical vehicle for Kubera (s.v.), constructed a bow named Vijaya and fashioned the emblem of an ape on Arjuna's standard.

So also in the Puranas he is made the son of Prabhasa, the 8th Vasu and his wife Prabhata also known as Yoga Siddha. His daughter was Sanjna, who married Surya (Sun) (s.v.). As a creative artist, he was, known and referred different names, such as Prajapati, Karu, the workman Taksaka, carpenter or wood-worker, and Sudhanvan, one with the effective bow. In the *Devi Mahatmya*, he is said to have presented the goddess Chandika (s.v.) with the following presents: a celestial jewel-crest, a pair of ear-rings, bracelets, a brilliant half-moon ornament, armlets, a pair of bright anklets a necklet, of the finest craftsmanship, rings and gems for all her fingers,a brightly polished axe, weapons of many shapes and an armour which was impenetrable.

[*Devi Mahatmya; Markandeya Purana*. Saletore, R. N., *Encyclopedia*]

VISVA-KARMA BHAUVANA : ("Descendant of Bhuvana") is the name of a quite mythical king. He is said in the Aitareya Brahmana to have been consecrated by **Kasyapa**, to whom he offered the earth (*i.e.*, presumably a piece of land) as a sacrificial fee; in the Satapatha Brahmana he performed the Sarvamedha ("universal sacrifice"), and made a similar offer; in both cases the earth refused to be given. The story seems to contain a reference to the early dislike of gifts of land, but it cannot be stated with certainty that this is the meaning.

[Macdonell and Keith]

VISVAKARMA PUJA : The worship of Visvakarma is popular among workers. Visva-Karma Puja falls on the Bhadrapada New Moon and is performed in honour of the divine architect who is also believed to be the guardian deity of all the artisans and carftsmen. He is symbolized by a pitcher (*kumbha*), which is placed in front of all the craftsmen's tools, weapons and other goods. This day, which is specially observed in Northern India and West Bengal, is an off-day for artisans.

[*Feasts and Holidays of the Hindus and Muhammadons*; Underhill, M.M., *The Hindus Religious Year*.]

VISVA-MANAS : This is the name of a Rsi mentioned in two passages of the Rig-Veda, and as a friend of Indra in the Pancavimsa *Brahmana*. According to the Anukramani (index), he was a descendant of *Vyasva*. and the author of certain hymns.

[Macdonell and Keith]

VISVA-MANUSA : In one passage of the Rig-Veda may be a proper name, but more probably merely means "all mankind".

[Macdonell and Keith]

VISVAMITRA : According to Saletore he was a great sage who is first mentioned in the *Rg-Veda* as the son of *Kusika* (iii, 33, 5) and the author of a hymn (iii. 33). He assisted the *Bharatas*, and his family, after *Kusika*, was known as the Kusika family. Later he is referred to in connection with Jamadgani and he officiated as the *hotr* during the sacrifice of Sunahsepha whom he had adopted and given the name of Devarata as noted in the *Aitareya Brahmana* (vii, 16). He was at first the officiating family priest of king Sudas whose employment he left and was replaced by Vasistha and this was beginning of their tremendous rivalry which is depicted throughout the epics and the *Puranas*.

However, Visvamitra is given considerable importance in *Ramayana*. He first appears as a monarch. His relation with Jamadagni enhanced his importance. His old antagonism with Vasistha reappeared and led to a crisis when Visvamitra went to Vasistha's hermitage and demanded his Cow of Plenty, *Kamdhenu*, and Visvamitra, in this struggle was worsted and so he decided to acquire through austerities spiritual power like that of Vasistha and through the grace of Brahma became a Brahmana and their struggle was renewed till ultimately a reconciliation was effected between them when Vasistha admitted Visvamitra's claims to all the rights and privileges of Brahmana-hood and on attaining that stage, Visvamitra paid all due homage to Vasistha. Later Visvamitra became the preceptor of Rama Dasarathi when the latter was 16 years old. At that time Visvamitra went to Dasaratha's court and for aid the fight to demons, Marica and Subandhu, who had been dispatched by Ravana to harass the sage in the prosecution of his austerities. In spite of Dasaratha's pleading the tender age of his son, Rama, to render Visvamitra any assistance, the sage finally prevailed on Dasaratha to let his son accompany Visvamitra to fight the demons. Rama, accompanied by Laksmana, proceeded with Visvamitra to the banks of the river Sarju where Visvamitra communicated to Rama two spells, which would make him unrivalled in the universe in wisdom and material prowess and also bestowed on Rama various types of weapons to fight the mighty demons. They all went to Visvamitra's *asrama* (hermitage) (s.v.) where for six days and nights Visvamitra prosecuted his projected sacrifice and when it was nearing completion, the demons appeared to disturb the proceedings. But they were easily overpowered and conquered by Rama with his weapons and powers. Visvamitra was overjoyed and relieved that henceforth his hermitage would be free from all such pests like the demons. Next morning they proceeded to Janaka's court at Mithila where that monarch was performing a mighty sacrifice. Visvamitra and the two brothers went there. Rama broke there the mighty bow of Lord Siva won Sita and returned to Ayodhya. *Mahabharata* also mentions the great rivalry between the two sages. In the epic Visvamitra is made the son of king Gadhi, who decided to turn ascetic and abdicated in favour of Visvamitra, who found sovereignty irksome as he was harassed by demons. His soldiers made raids on the hemitage of Vasistha who, unable any longer to bear the havoc of Visvamitra's soldiers, directed his Cow of Plenty, *Kamadhenu*, to bring forth an army of Sabaras (s.v.) to drive away Visvamitra's forces. When this object was achieved Visvamitra realized that being a Ksatriya was futile for he could neither defeat the demons nor fight even a sage like Vasistha. So he too desired to acquire spiritual power like Vasistha and persevered in his austerities until Brahma Pitamaha pleased with such penance made him a Brahmana. In his struggle with Vasistha he failed in making the river Sarasvati bring Vasistha to his own hermitage and so he cursed her; he also infected Indra and tried to raise Trisanku to Heaven but, as the gods would not let him reach there as Visvamitra would not permit him to come back to earth, he was made to hang on between the earth and sky so that his state has become a proverb called "Trisanku's heaven" (*trisanku-Svaraga*). There is a slight variation of this legend in the *Harivamsa* in whidh Trisanku is called Satyavrata and is accused of having abducted a young woman.

Puranas offer some variation of the Visvamitra legend. According to the *Visnu Purana*, Visvamitra was the son of a Bhrgu Ricika, who had married Satyavati, the daughter of Gadhi. Ricika, with the intention of having a Brahmana son, gave his wife a dish consecrated for that purpose and another dish similarly treated to her mother for begetting a warrior son. As these dishes were interchanged, Satyavati gave birth to Jamadagni (s.v.) and to her mother was born Visvamitra. In the *Markandeya* and other *Puranas*, in the interminable conflicts between Visvamitra and Vasistha, they cursed each other to become birds and fought with such ferocious bitterness, that Brahma, taking pity on their despicable condition, restored them to their original forms and effected a reconciliation.

From the Rg-Veda and other Vedas, through the epics and the Puranas the main points about the Visvamitra-Vasistha legend are that the quarrel between them arose on account of Vasistha's stepping into the shoes of Visvamitra, as the hotr of king Sudas, that Visvamitra originally a Ksatriya, became a Brahmana and acquired a spiritual power as great as that of Vasistha, that still the conflict between them continued and ultimately a reconciliation was affected. All the different legends are but variations of these chief incidents.

Visvamitra, to a certain extent, has been deified. In this respect he shares that honour with the Sapta Rsis (Seven Sages), Gautama, Bharadvaja, Kasyapa, Jamadagni, Vasistha and Atri. Visvamitra is occasionally depicted with his wife. (R. N. Saletore)

[*Rg-Veda; Atharva Veda; Aitareya Brahmana; Ramayana; Mahabharata; Harivamsa; Visnu, Markandeya, Vayu, Puranas*; Macdonell and Keith, *Vedic Index*; Sorensen, *Index*; Dowson, J., *A Classical Dictionary*. Saletore, R. N., *Encyclopedia*]

VISVA-MITRA : ("Friend of all") is the name of a Rsi who is mentioned in the Rig-Veda, and to whom the third Mandala is attributed by tradition. In one hymn which appears to be his own composition, he praises the rivers *Vipas* (Beas) and *Sutudri* (Satluj). There he calls himself the son of *Kusika*, and seems unquestionably to be the helper of the *Bharatas*, whom he mentions. The tribe, engaged in a raid, apparently came to the rivers from the east. Anxious to cross them, they found them in high flood, but *Visvamitra* by prayer induced the waters to subside. The same feat appears to be referred to in another passage of the same book of the Rig-Veda. Curiously enough, Sayana quite misunderstands the situation : according to him, Visvamitra having obtained wealth by the exercise of his office, went off with it to the river, pursued by others. Yaska's version of the tale merely seems to mean that the king paid Visvamitra to act as his *Purohita*, or domestic priest. For the relations of Visvamitra to Vasistha connected with their service of *Sudas*, see *Vasistha*.

The Visvamitras are mentioned in several other passages of the Rig-Veda, and are also designated as a family by the term *Kusikas*.

In the later literature Visvamitra becomes, like Vasistha, a mythical sage, usually mentioned in connection with *Jamadagni*; he was Hotr priest at the sacrifice of *Sunahsepa*, whom he adopted, and to whom he gave the name of *Devarata*. He was a protege of Indra, with whom he had an interview according to the Rig-Veda Aranyakas. He is also often mentioned as a Rsi.

In the Epic Visvamitra is represented as a king, who becomes a Brahmin. There is no trace of his kingship in the Rig-Veda, but the Nirukta calls his father, Kusika, a king; the Aitareya Brahmana refers to Sunahsepa as succeeding to the lordship of the *Jahnus*, as well as the "divine lore" (*daivaveda*) of the *Gathins;* and the Pancavimsa Brahmana mentions Visvamitra as a king. But there is no real trace of this kingship of Visvamitra : it may probably be dismissed as a more legend, with no more foundation at most than that Visvamitra was of a family which once had been royal. But even this is doubtful.

[*Rig-Veda,* Macdonell and Keith, *Vedic Index*]

VISVAMITRA : Celebrated sage, who was born a Kshatriya, but by intense austerities raised himself to the Brahman caste, and became one of the seven great *Rishis* as also mentioncod by Macdonell and Keith. According to the *Rig-Veda* he was son of a king named Kusika, a descendant of Kusa, but later authorities make him the son of Gathin or Gadhi, king of Kanyakubja, and a descendant of Puru; so Visvamitra is declared in the Harivansa to be "at once a Paurava and a Kausika" by lineage. According to some, Gadhi was of the Kusika race, descended from Kusika. Visvamitra is called Gadhi-ja and Gadhi-nandana, 'son of Gadhi.' The story of Visvamitra's birth, as told in the Vishnu Purana, is that Gadhi had a daughter named Satyavati, whom he gave in marriage to an old Brahman of the race of Bhrigu named Richika. The wife being a Kshatriya, her husband was desirous that she might bear a son having the qualities of a Brahman, and he gave her a dish of food which he had prepared to effect this object. He also gave her mother a dish intended to make her conceive a son with the character of a warrior. At the instigation of the mother the dishes were exchange, so the mother gave birth to Visvamitra, the son of a Kshatriya with the qualities of a Brahman; and Satyavati bore Jamadagni, the father of Parasurama, the warrior Brahman and destroyer of the Kshatriyas.

The most noteworthy and important feature in the legends of Visvamitra is the active and enduring struggle between him and the Brahman *Rishi* Vasistha, a fact which is frequently alluded to in the Rig-Veda, and is supposed to typify the contentions between the Brahmans and the Kshatriyas for the superiority. Both these *Rishis* occupy a prominent position in the Rig-veda, Visvamitra being the *Rishi* of the hymns in the third *Mandala*, which contains the celebrated verse Gayatri, and

Vasistha of those of the seventh. Each of them was at different times the Purohita or family priest of king Sudas, a position of considerable importance and power, the possession of which stimulated if it did not cause their rivalry. The two sages cursed each other, and carried their enmity into deeds of violence. Visvamitra's hundred sons are represented as having been eaten or burnt up by the breath of Vasistha. On the other hand, the hundred sons of Vasistha were, according to one legend, eaten up by King Kalmasha-pada, into whom a man-eating Rakshasa had entired under the influence of Visvamitra, or according to another legend, they were reduced to ashes by Visvamitra's curse "and reborn as degraded outcasts for seven hundred births." The Aitareya Brahmana states that Visvamitra had a hundred sons, but that when he adopted his nephew Sunah-sephas he proposed to make him the eldest of his sons. Fifty of them essented, and them Visvamitra blessed that they should "abound in cattle and sons;" the other and elder fifty dissented, and them he cursed "that their progeny should possess the furthest ends (of the country)," and from them have descended many of the border tribes and most of the Dasyus. The Mahabharata has a legend of Visvamitra having commanded the river Saraswati to bring his rival Vasistha that he might kill him, and of having turned into blood when it flowed in another direction and carried Vasishtha out of his reach.

Visvamitra's relationship of Jamadagni naturally places him in a prominent position in the Ramayana. Here the old animosity between him and Vasistha again appears. He as a king paid a visit to Vasistha's hermitage, and was most hospitably entertained; but he wished to obtain Vasistha's wondrous cow, the Kamadhenu, which had furnished all the dainties of the feast. His offers were immense, but were all declined. The cow resisted and broke away when he attempted to take her by force, and when he battled for her, his armies were defeated by the hosts summoned up by the cow, and his "hundred sons were reduced to ashes in a moment by the blast of Vasistha's mouth." A long and fierce combat followed between Vasistha and Visvamitra, in which the latter was defeated; the Kshatriya had to submit to the humiliation of acknowledging his inferiority to the Brahman, and he therefore resolved to work out his own elevation ot the Brahmanical order.

While he was engaged in austerities for accomplishing his object of becoming a Brahman he hecame connected with King Trisanku. This monarch was a descendant of King Ikshwaku, and desired to perform a sacrifice in virtue of which he might ascend bodily to heaven. His priest, Vasistha, declared it to be impossible, and that priest's hundred sons, on being applied to, refused to undertake what their father had declined. When the king told them that he would seek some other means of accomplishing his object, they condemned him to become a Chandala. In this condition he had resort to Visvamitra, and he, taking pity on him, raised him to heaven in his bodily form, notwithstanding the opposition of the sons of Vasistha. The Harivansa version of this story is different. Trisanku, also called Satyavrata, had attempted the abduction of the young wife of a citizen. For this his father banished him, and condemned him to " the performance of a silent penance for twelve years." During his exile there was a famine, and Tri-sanku succoured and supported the wife and family of Visvamitra, who were reduced to the direst extremity in that sage's absence Vasistha, the family priest, had done nothing to assuage the wrath of the aggrieved father, and this offend Trisanku. At the end of his penance, being in want of meat, he killed Vasistha's wonder-working cow and partook of her flesh; for this act Vasistha gave him the name of Trisanku, "guilty of three sins." Visvamitra was grateful for the assitance rendered by Tri-sanku, and gave him the choice of a boon. He begged that he might ascend bodily to heaven. Visvamitra then installed Trisanku in his father's kingdom, "and in spite of the resistance of the gods and of Vasistha he exalted the king alive to heaven."

The Mahabharata and the Ramayana tell the story of Visvamitra's amour with Menaka. His austerities had so alarmed the gods that Indra sent this Apsaras to seduce Visvamitra "by the display of her charms and the exercise of all her allurements." She succeeded, and the result was the birth of Sakuntala. Visvamitra at length became ashamed of his passion, and "dismissing the nymph with gentle accents, he retired to the northern mountains where he practised severe austerities for a thousand years." He is said also to have had an amour with the nymph Rambha.

The result of the struggle between Vasistha and Visvamitra is thus told in the Ramayana :—"Vasishtha, being propitiated by the gods, became reconciled to Visvamitra, and recognised his claim to all the prerogatives of a Brahman Rishi....Visvamitra, too, having attained the Brahmanical rank, paid all honour to Vasistha."

The Ramayana gives many particulars of Visvamitra's connection with Rama. It was Viswamitra who prevailed upon King Dasaratha to send his son Rama for the protection of the Brahmans against the attacks o Ravana and his Rakshasas. He acted as his guru, and returned with Rama to Ayodhya, where the prince obtained the hand of Sita.

In the Markandeya and other Puranas the story is told of Visvamitra's implacable persecution of King Haris-chandra (*see* Harischandra), one result of which was that Vasistha and Visvamitra cursed each other so that they were turned into birds, and fought together most furiously till Brahma put an end to the conflict, restored them to their natural forms and compelled them to be reconciled.

[Dowson, *Hindu Mythology and Religion.*]

VISVAMITRA (VICVAMITRA) : A rshi, son of Gadhi. He had deprived Vasistha of his children; though born as a Kshatriya he became a brahman through his penances, and created the river *Kauciki* for his ablutions; there, his wife, during a famine, was maintained by the *rajarshi Matanga*, who was living as a hunter; therefore, when the famine was over, *Visvamitra* changed the name of the river and performed a sacrifice for *Matanga*, and *Indra* himself, from fear, came there to drink *Soma*. *Visvamitra* in anger, created another world and a series of nakshatras beginning with *Praticravana* and gave protection to *Tricanku*, who was cursed by his *guru*; he could burn the three worlds by his splendour, and by a kick cause the earth to quake; he could sever *Meru*, and hurl it away at any distance; he could go round the earth in a moment, and *Yama*, *Soma*, the *maharshis*, the *Sadhyas*, the *Vicvas*, and the *Valakhilyas* are afraid of his prowess. To him *Indra* sent the *Apsaras Menaka*, who assisted by *Vayu* and *Manmatha*, disturbed his penances. He begat on *Menaka* a daughter, whom she abandoned on the banks of the *Malini* in the valleys of *Himavat*. Vultures protected the child from *Rakshasas* and carnivorous animals, until she was found and reared by *Kanva*, who called her *Sakuntala*, because she had been protected by the birds (*Sakuntaih*) : The great Kshatriya *Gadhi Kausika* became a great ascetic; having resolved to give up his body, he installed his son *Vicvamitra* (Visvamitra) on the throne, not with standing the solicitations of his subjects, and went to heaven. Visvamitra however, could not protect the earth even with his best exertions. He then heard of a great fear of *Rakshasas*, and went out with his army. In the hermitage of *Vasishtha* his troops caused much mischief; when the brahman Vasistha came to his hermitage, he became angry and commanded his cow to create many terrible Sabaras, who, encountering the army of Visvamitra caused a great carnage, and the troops fled away. Visvamitra then set his heart on ascetic austerities, and in this *tirtha* of the *Sarasvati* he began to emaciate his own body, althought the gods repeatedly attempted to interrupt him. *Brahman* (*Pitamaha*) granted him the boon that he should become a brahman. Then he wandered over the whole earth like a celestial.

[Sorensen, *Mahabharata*]

VISVAMITROPAKHYANA : ("The episode relating to Visvamitra") : *Bhishma* said : King Ajamidha (of *Bharata's race*)>king *Jahnu* (who got *Ganga* or his daughter)> *Sindhudvipa* (virtuous)> Rishi *Balakasva*> *Villabha*>*Kucika*>*Gadhi*, who, being childless and desiring to have a son, repaired to the forest, where the beautiful *Satyavati* was born to him. *Chyavana's* son, *Richika Bhargava*, asked for her hand; but as he was poor, *Gadhi* required of him as a dower 1,000 white horses having one black ear, which he obtained from *Varuna* (by thinking of them at *Asvatirtha*, on the bank of the *Ganga* , not far from *Kanyakubja*). *Richika* granted her a boon, that she should have a son; she related this to her mother, who prevailed upon her to obtain a son also for her; having promised them both a son, he told the mother to embrace an *asvattha* tree and *Satyavati* an *udumbara* tree, and each of them to eat a certain *caru* (charu) (sacrificial offering), consecrated with hymns. The mother exchanged both the trees and the *carus*. *Richika* had placed the entire *brahman*-energy in *Satyavati's caru* and the *kshatriya*-energy in that of her mother; "therefore, thy mother will give birth to an excellent brahman and then to a terrible *kshatriya*." *Satyavati* prevail upon him, that not her son, but her son's son should be such. Then, by the favour of *Richika*, she give birth to *Jamadagni*, and the wife of *Gadihi* to the Brahmarshi (read *brahmarshim*) *Visvamitra*, versed in the *Vedas* (*brahmavadinam*). *Visvamitra* attained to the state of a brahman, and became the founder of a race of bramans. *Madhucchanda*, etc., they were all sons of *Visvamitra* (XIII, 4).

[Sorensen, *Mahabharata*]

VISVAMURTI : Mahapurusha, another name of Siva, Vishnu (Krishna).

[Sorensen]

VISVAPATI : Name of a fire, Angirasa, Second Son of the five Manu.

[Sorensen]

VISVARUPA : (1) An asura, present in the palace of Varuna.

(2) Son of Tvastr.

[Sorensen]

1. **VITA-HAVYA** : A king of the Haihayas. His sons attacked and slew all the family of Divodasa, king of Kasi. A son, named Pratardana (q.v.), was subsequently born to Divodasa, and he attacked the Haihayas and compelled Vita-havya to fly to the sage Bhrigu for protection. Pratardana pursued him, and demanded

that he should be given up. Then "Vitahavya, by the mere word of Bhrigu, became a Brahman *Rishi* and an utterer of the Veda" (Mahabharata). His son, *Gritsamada*, was a highly honoured *Rishi*, and author of several hymns in the *Rig-veda*. He was the founder of the tribe of Haihayas called Vitahavyas.

[Dowson]

2. Vitahavya and Talajangha were the sons of Vatsa.

[Dowson]

(3) Vitahavya had ten wives, a hundred sons, who acquired a knowledge of the *Vedas* and the *Dhanurveda*. This Talajangha is remembered by Kautilya as one of those, who not having mastered their six senses like Janamejaya, under the influence of anger, fought against the family of the Bhrgus and perished in the struggle. (Kautilya, *Artha*. Bk. I, ch. VI, p. 11, text p. 10). In the *Mahabharata* more details are recorded about their hostility against Haryasva, the grandfather of king Divodasa. These Vitahavyas proceeded to Kasi the capital of Haryasva, slew him and returned in triumph and repeated the same performance in the case of Sudeva, Haryasva's son, whom they also killed. His son Divodasa succeeded to his paternal throne at Kasi and, at Indra's command, built the city of Varanasi (modern Banaras) between the Ganga (Gangas) and the southern bank of the Gomati. The Vitahavyas (*Vitahavyadayadah*), also known as the Haihayas, again attacked the kingdom of Divodasa and, on suffering defeat like his forefather, he fled from his capital to the hermitage of the sage Bharadvaja, his high priest, for refuge. There he was advised to perform a sacrifice and consequently to him was born a son Pratardana (s.v.) who, at birth was like a boy, 13 years of age. He had already mastered all the sciences, *Vedas* and the *Dhanurveda* and Bharadvaja, by his spiritual power (*yoga*), caused all the energy of the universe to penetrate that child, Pratardana, who was immediately installed Crown Prince (*Yuva Raja*). Then Brhaspati forthwith directed Pratardana to proceed against the Vitahavyas taking this time the initiative. He swiftly crossed the Ganges and was soon at the gates of the Vitahavya capital, Dabhala (Dahala) (s.v.). In the swift battle which followed, Pratardna completely avenged the defeat of all his ancestors by entirely annihilating all the hundred sons of Vitahavya, who abandoning everything like Divodasa, fled from the field of combat till he too sought shelter in the hermitage of Bhrgu. But Pratardana would not leave him and pursued him there and Bhrgu saved Vitahavya by declaring that, within his hermitage, there was no ksatriya and that all within it were only Brahmanas. Thus all the martial spirit of Vitahavya and his hundred sons was extinguished. As a consequence of this protection of Vitahavya, he ceased to be a warrior (*Ksatriya*)and became a Brahmana. Thus was Pratardana completely vindicated. This is another instance of a change of caste. In Visvamitra's caste he too was a Ksatriya and to obtain spiritual parity with Vasistha, through penance became a Brahmana, but in this case Vitahavya was made a Brahmana so that he might be allowed to survive as a human being but with a complete loss of face. In connection with this legend it is worth nothing that Kautilya's version of this antagonism between the two kings Vitahavya and Divodasa has not been rendred in its correct context. Pratardana's birth is reminiscents of Karna, case (s.v.). (R. N. Saletore)

[*Mahabharata; Skanda Purana;* Sorensen, *Index;* Dowson J., *A Classical Dictionary;* Kautilya, *Arthasastra*. Saletore, R.N., *Encyclopedia*]

Vitarka : Son of the elder Dhratarastra.
[Sorensen]

Vitasta : A celestial river, in the palace of Varuna. Seen in the stomach of Narayana.
[Sorensen]

Vitasta : It is the modern Jhelum and the Hydaspes of the Greeks and the Bidaspes of Ptolemy. It was corrupted into Bihat or Wihat by the Muslims and survived in the later Veth in present-day Kashmir. It is first mentiond in *Rg-Veda* as the westerly of the five Punjab rivers (x, 75.5), in the *Kasika Vrtti* (1.4.31), the *Bhagavata Purana* (V, 19, 18) and often by Kalhana in his *Rajatarangini*.
[*Rg-Veda;* McCrindle, *India as Described by Ptolemy; Bhagavata Purana*, Kalhana, Macdonell and Keith, *Kasika Vrthi.*]

Vitatya : A brahman, son of Vithavya father of Satya.
[Sorensen]

Viti : Name of a fire.
[Sorensen]

Vitihotra : (1) An ancient King (2) A people in *Mahabharata* age, slain by Rama Jamadagnya.
[Sorensen]

Vittalesa (Vitthalesa) : The son of Acarya Vallabha (s.v.). Both he and his father were known as Gosain or Gosvamin. Vitthalesa or Vittalesa's children were seven sons, named Giridhara, Govindaraya, Balakrsna, Gokulanatha, Raghunatha, Yadunatha and Ghanasyama. Their descendants were known as *Maharajas* and each preceptor had his own separate shrine (*matha*). The key note of their philosophy lay in what they conceived was in the sportive enjoyment in the adoration of Krsna and his Gopis. This school had a large following especially among the mercantile classes of Rajaputana, the neighbourhood of Mathura and Gujarat. Among their preceptors (*guru*), marriage was permitted as had been the case with their first *guru*, Vallabha.
[Bhandarkar, R.G., *Vaisnavism, Saivism, and Minor Religious Systems;* Ghoshal S., *The Krishna Cult of Western India;* Wilson H.H., *Sketch of the Religious Sects of the Hindus.* Saletore, *E.I.C.*]

Vitthala : Name of a deity and it was once presumed that Vitthala was a corruption of the Sanskrit Vishnu into the Kannada Vitthu on the analogy of the Sanskrit Krsna into the Konkani (Goan), Kutta, (Bhandarkar, R.G., *Vaisnavism etc.*, pp. 52, 87). This is entirely untenable tells Saletore, because in Konkani the word Vittu is never the corruption of Vishnu but the abbreviation of Vitthala, a usage still current. But in Konkani Kutta is a corruption of Krsna first into Kuttan and then abbreviated into Kutta, used invariably as terms of endearment. As shown elsewhere (s.v. Bitti) the Kannada word Bitti is *never* the corruption of Visnu but of the Sanskrit Visthi (forced labour) or *Vitti* (s.v. Bittideva). The god Vitthala came into Maharastra as a popular deity with the advent of Namadeva, whose traditional date of birth, A.D. 1270, has been staggered, on account of his Marathi and Hindi affinities, by a century (Bhandarkar, *op. cit.*, pp. 89, 92). But the deity Vitthala, who is undoubtedly a Kannada god, had for his devotee Dasavanta in A.D. 1217 (*E.C.*, VII, Sb 135, p. 18) even half a century perior to the traditional birth of Namadeva. Between A.D. 1217 and the traditional date of Namadeva's birth, in A.D. 1270, Vitthala as a deity is not heard of in Maharastra. Again, the same deity is mentioned as a village god of the village Tare in A.D. 1298 (*E.C.*, VIII a 99 p. 109) and during this period Vitthala is not mentioned in Maharastra. The word Vitthala itself is Kannada and it is common to find words in that language ending in '*la*' either in regard to names of kings, dynasties, common people and places. Thus inscriptions refer to Hoysala, Taila, Santala, Himasitala; person like Sripala or Cattala or places like Belgola, Karkala, Kuntala, Bhatkala and so forth. In Marathi the word Vitthala or Vithoba could easily be explained as arising from the words *Vit*—a brick and the suffix *la*, as was pointed out long ago (Bhandarkar, R.G., *op. cit.*, p. 87), *ba* or *la* indicating tenderness or reverence. The legend of Pundarika (s.v.) reveals how that saint, being busy in massaging his parents' feet, asked the deity, who had to come see him, to wait on a brick which was thrown to Him by Pundarika and rest on it till his paternal duty was over. As he is traditionally remembered to have stood (*ubha*) on that brick (*vit*), it is not surprising that he came to be known as Vithoba whose name was apparently introduced into Maharastra probably from Karnataka where Vitthala or Vithoba was known at least half a century prior to it not much earlier than the advent of Namadeva, his great exponent, (s.v. *Vitthala Sampradaya*).

[Saletore, R. N., *Encyclopedia*]

VITTHALA SAMPRADAYA : Popular cult of Vitthala or Vithoba. The earliest reference to this cult is to be traced to an inscription dated *saka* 1131 (A.D. 1209) found in a shrine of Hariharindra Svami in Alandi, and that a later reference to this usage *sampradaya*, is found in another inscription dated A.D. 1237 (*saka* 1159) which was at Pandharpur itself, writes Saletore. These statements are by no means tenable for, in the Pandurangapalli copper-plate grant of king Avidheya, ascribed to the earlier part of Novemeber A.D. 516, the donor is named after the famous deity of the locality, Vitthala, as Vitthala-Jayadvittha (*M.A.R. for 1929*, pp. 198-205). From this inscription it may be seen that the Vitthala *Sampradaya* was already in existence in the first quarter of the Sixth century A.D. It has been, in this connection, also suggested, with justification, that the image of this deity must have also been installed there at Pandurangapalli, which later became Pandharpur, at least two or three generations prior to Jayadvittha's day, namely, in *circa* A.D. 460 (Saletore, B.A. *I.H.Q.*, XI, no. 4, p. 773). The image of the god Vitthala is shown standing with his arms akimbo, hands resting on his hips, his left hand holding a conch and his right carrying a discus (*cakra*), wearing a waist-band (*kamar-banda*), its ends hanging on his right thigh. The deity wears a necklace and ear-rings in its long ears. All these features of this icon have been found to strongly resemble the Udayagiri cave sculptures near Bhilsa, ascribed to the beginning of the fifth century A.D. (*Bombay Gaz.* XX, p. 424; also *M.A.R., for 1929*, p. 205). That the Vitthala *Sampradaya* was definitely not of Maharastrian origin or confined to Maharastra can be seen from epigraphic evidence. It was quite popular in Karnataka before it ever became so in Maharastra. An inscription dated A.D. 1217 relates how a general Dasavanta was the devotee of god Vitthala (*E.C.*, VIII Sb 135, p. 18). The god Vitthala or Vitthalesvara was the deity of village Tare in A.D. 1298 (*E.C.* VIII, Sk. 99, p. 109). The Vithoba of Pandharpur was praised by a Kannada poet Caundarasa in *circa* A.D. 1300, who calls him Abhanga Vitthala (Narasimhachar, *Karnataka Kavicarite*, I, p. 403, p. 404; *Ibid*. II, p. 490). This deity was hailed as the Vara Pandurangarayal in another inscription (*E.C.*, V, Ak 108, p.). The Hoysala king Somesvara granted a gift to this god at Pandharpur in A.D. 1236 as may be noted from an inscription there. (*Bombay Arch. Reports*, 1897-98; Rice, *Mysore and Coorg*, p. 105). This name had begun to be given to individuals from the sixth century onwards. As already noted, it was granted to one Vitthala Jayadvittha in A.D. 516. An inscription of A.D. 945 reveals that a general of Durgaraja, who served the Eastern Calukya monarch Amma II, was named Panduranga (Vitthala). (*E.I.*, XIX, p. 146).

A *vrtti* share was granted in the name of god Vitthala for his worship in A.D. 1207 (*E.C.*, VII, Sk 235, p. 310, text). Mention is again made of the god Vitthala in A.D. 1217 (*E.C.*, VIII, Sb 135, p. 18). This Vitthala *Sampradaya* continued in Karnataka for centuries. In an inscription dated A.D. 1408, during the Vijayanagara emperor Deva Raya II, god Vitthala is mentioned. (E.C., VIII, TI 222, p. 221). The emperor Krshan Deva Raya is recorded to have set up a temple probably the Vitthalasvami temple in the capital itself in A.D. 1519 for this deity. (*E.C.*, XI, DB 30, p. 66). Once more the god Vitthala is mentioned in A.D. 1530 and 1553 (*E.C.*, IX MK 1, p. 90; also *ibid.*, XII, Pg 75, p. 129). Mention is made of the relation between Vitthala, Krsna and Virupaksa in a grant of A.D. 1517 (*E.C.*, XI, Ht 70, p. 124). The Vitthala *Sampradaya* was also known in the Tamil country, for inscriptions mention a Panduragana Vitthala at Koikunthala in *ska* 1495 and *saka* 1476 (Rangacharya, *Top. Lists* I, K1 105-6 p. 918,). Thus, while the Vitthala *sampradaya* was popular in other parts of the country, it came to stay finally in Maharastra in the thirteenth century A.D. Jnanesvara says that Siva, who was the greatest devotee of Visnu, was himself held a lot on the head in the shape of Vitthala. [*Jnanesvari*, XII, (214-18)]. To Jnanesvara, as it was to the other votaries of Vitthala, in the guise of Pandhari, Vitthala and Krsna were identical. Though Vitthala as such finds no mention in the *Jnanesvari* (XVIII, 1356), the occurrence of the word *santa*, a technical expression implying any follower of the Vitthala *sampradaya*, it has been held as ample testimony in regard to the prevelance of Vitthala *sampradaya*. (Ranade, *op. cit.*, pp. 41-42). The shrine of Vitthala was repaired during A.D. 1273-77 with the patronage, among others of Hemadripant, the minister of Ramacandra Yadava (Seuna) (A.D. 1272-1309) and that ruler himself. The popularity of the Vitthala cult in the Vijayanagara empire has already been noticed. While it is true that there was a famine in the Deccan in A.D. 1475, there is no evidence to make the assertion (c.f., Ranade, *Mysticism in Maharastra*) that the Vitthala image had been taken from Pandharpur by Krsna Deva Raya or that it was handed over by him to Bhanudasa, after the imaginary raid on Pandharpur had ceased. These are all fictitious traditions, which have no basis in history as they cannot be corroborated.

[Jnanesvara, *Jnanesvari*; Narasimhacharya, *Karnataka Kavicarite*; Saletore, B.A., *The Antiquity of Pandharpur*; Ranade, R.D., *Mysticism in Maharastra*; Bhandarkar, R.G., *Vaisnavism, Saivism and Minor Religious Systems*; Smith, V.A., *History of Fine Art in India and Ceylon*, pp. 78-79. Saletore, R.N., *Encyclopedia*]

VIVAHA : Hindu tradition has eight different types of marriage as mentioned and among them some are considered old and legal while others have been held invalid. The first type was *Brahma* which implied the giving in marriage of a maiden well-adorned. The second was the *Prajapatya* consisting of the joint performance of sacred duties by a man and a woman. In the third, *Arsa*, a maiden was married for a couple of cows. By the fourth, *Daiva*, a maiden was wedded to an officiating priest. The fifth *Gandharva* implied the voluntary union of a maiden with her lover. The sixth *Asura* was a method by which a maiden was given away after receiving plenty of wealth (*sulka*) (s.v.). In the seventh *Raksasa*, a maiden was abducted by her lover. The eighth was *Paisaca*, which also implied the abduction of maiden but only when she was asleep and intoxicated. Of all these the first four were ancient customs and became valid after the father in each case had approved of them. The rest had to be sanctioned both by the father and mother for they had to receive the *sulka* (bride-price) payable by the bridegroom for their daughter. In the absence of the parents or either of them, the survivor was to receive that amount. If both of them were dead, then the maiden would receive it. Finally, it was laid down that any kind of marriage was approved provided that it pleased all those who were concerned with it, showing an exemplary type of tolerance. Marriage was considered the basis of all disputes (*vyavahara*). Rules were prescribed in respect of the property of women, which comprised the means of subsistence (*vrtti*) or jewellery (*abadhya*). (R. N. Saletore)

[*Manu*, III, 20-34; *Yajnavalkya*, I, 58-61, II, 143; Narada. *Smrti*, XII, 3, 40-44, 95 : Kautilya, *Arthasastra* B.K. III, ch. II, p. 172, text, p. 151. Saletore, R. N., *Encyclopedia*]

VIVASVAT : The Brilliant or the brightest one, the surya (Sun) This eighth of the Adityas, has invariably been identified with Surya, This is also, though occasionally, an epithet of the Sun. he was the father of Manu (Vaivasata and Yama), the son of Aditi, who had ismed forth from an egg. Kautilya has referred to Manu, whom he calls Manu the Vaivasvata, the first elected king, and also as a deity to whom worship was offered. (Kautilya, *Artha*) At first, after issuing forth, he was in hiding and could not be seen anywhere but ultimately he burst into the open and consumed all his enemies. he is claimed to have granted the south (*daksina*) as a tutorial fee (*daksina*) to his preceptor. He is alleged to have acquired the knowledge of Yoga from Krsna and he transmitted it to manu. He was the father of the twin Asvins, who are said, in one connection, to have emanated from his wife Samjna's nostrils. (s.v. Samjna).

[*Mahabharata*; Sorensen, *Index*; Dowson, J., *A Classical Dictionary*.]

VIVASVAT : The Sun in Vedic mythology. He married the daughter of Tvashtri and became the father of Yama, and later of the Asvins. It is related in the Rig-Veda that Aditi had eight sons, that she approached the gods with seven and cast out the eighth, Martanda. Later details add that the eighth son was born an imperfect lump, and that the brother Adityas altered his shape, and he whom they fashioned was Vivasvat. An elephant sprang from the pieces which they cut off and threw away. It was therefore enjoined that no one should catch an elephant, as it partook of the nature of man (Muir, iv. 15).

[Edwards and Spence, *Non-Classical Mythology*]

VOPADEVA : A celebrated physician and writer. He was the son of Kesava and a commentator of the *Srngadhara Samhita* (c. thirteenth century A.D.). He too is believed to have lived in the same century. (Jolly, *Indian Medicine*, p. 5). He has also written works on medicine and among them *Satasloki* is the most well-known. It deals with the preparation of pills, powders and *curnas*. He was also a grammarian and his grammar *Mugdhabodha* is famous. His father, Kesav, is known to have been the protege of minister Hemadri, himself a renowned writer and author of the great work, *Caturvarga Cintamani*, which deals with Hindu law, religion and customs, and he was the Chief Minister of the Yadava (Seuna) kings Mahadeva (A.D. 1260-72) and Ramachandra (A.D. 1272-1309). If Kesava lived during this period, then his son Vopadeva may be assigned to the first quarter for the fourteenth century, A.D.

[Bhandarkar, R.G., *History of the Deccan*; Dutt, U.C., *Materia Medica*, XII; *Satasloki*, Madras, 1860, Bombay, 1889; Jolly, Julius *Indian, Medicine*. Saletore, R. N., *Encyclopedia*]

Vraja : Denotes in the first instance, in the Rig-veda, the place to which the cattle resort (from *Vraj*, "go"), the "feeding ground" to which the milk-giving animals go out in the morning from the village (*Grama*), while the others stay in it all day and night. Secondarily it denotes the 'herd' itself. This is Geldner's view, which seems clearly better than that of Roth who regards Vraja as primarily the "enclosure' (from *vrj*), and only thence the "herd"; for the Vraja does not normally mean an "enclosure" at all : the Vedic cattle were not stall-fed as a general rule. In some passages, however, "pen," in others "stall," is certainly meant. The word is often used in the myth of the robbing of the kine. It occasionally denotes a "cistern."

[*Rig-Veda*, ii, 38, , Sayana]

Vraja-bahu : Is used in the Kausitaki Brahmana (ii. 9) of the" encompassing arms" of death, Vraja here apparently meaning a "pen," like Vraja.

[Macdonell and Keith]

Vrajana : Son of Ajamidha.

[Sorensen]

Vrajanatha : Krishna, Vrajapati, as called by the people of Vraja (Brij).

[Sorensen]

Vraja-pati : Is found in one passage of the Rig-Veda, where it is said that comrades attend Indra, as the *Kulapas* the Vraja-pati, when he goes about. Zimmer things that this refers to the heads of families being subordinate in war to the village headman (*Gramani*), but Whitney seems to be right in seeing merely the chieftain surrounded by the leading men , the family heads, not necessarily merely a village headman. Vraja alone occurs in one passage of the Atharva-Veda, adverbially in the sense of "in troops."

[*Rig-Veda*, x, 170, 2, *Atharva*, 436; Whitney]

Vratya : Is included in the list of victims at the *Purusamedha* ("human sacrifice") in the Yajur-Veda, where, however, no further explanation of the name is given. Fuller information is furnished by the Atharva-Veda, the Pancavimsa Brahmana, and the Sutras, which describe at length a certain rite intended for the use of Vratyas. According to the Pancavimsa Brahmana, there are four different kinds of "outcasts"—viz., the *hina*, who are merely described as "depressed"; those who have become outcasts for some sin (*nindita*); those who become outcasts at an early age, apparently by living among outcasts; and those old men who, being impotent (*samanicamedhra*), have gone to live with outcasts. The last there categories are by no means of the same importance as the first. The motive of the fourth is hard to understand : according to Rajaram Ramkrishna Bhagavat, they were men who had enfeebled their constitutions by undue intercourse with women in the lands of the outcasts, and returned home in a debilitated state. But this is not stated in the text.

It seems probable that the really important Vratyas were those referred to as *hina*, and that the other classes were only subsidiary. According to Rajaram, there were two categories of the first class : (*a*) The depressed (*hina*), who were non-Aryan; and (*b*) degraded Aryans (*gara-gir*). This, however, is a mere guess, and devoid of probability. There seems to have been but one class of Vratyas. That they were non-Aryan is not probable, for it is expressly said that, though unconsecrated, they spoke the tongue of the consecrated : they were thus apparently Aryans. This view of confirmed by the statement that "that call what is easy of utterance, difficult to utter" : probable they had already a somewhat Prakritic form of speech (*cf. Vac*). The Sutras mention their Arhants ("saints") and Yaudhas ("warriors"), corresponding to the Brahminical Brahmana and Ksatriya.

Other particulars accord with the view that they were Aryans outside the sphere of Brahmin culture. Thus they are said not to practise agriculture or commerce (an allusion to a nomadic life), nor to observe the rules of *Brahmacarya—i.e.*, the principle regulating the Brahminic order of life. They were also allowed to become members of the Brahminical community by performance of the ritual prescribed, which would hardly be so natural in the case of non-Aryans.

Some details are given of the life and dress of the Vratyas. Their principles were opposed to those of the Brahmins : they beat those unworthy of correction. Their leader (Grhapati) or householder wore a turban (Usnisa), carried a whip (*Pratoda*), a kind of bow (*Jyahroda*), was clothed in a black (*krsnasa*) garment and two skins (*Ajina*), black and white (*krsna-valaksa*), and owned a rough wagon (*Vipatha*) covered with planks (*phalakastirna*). The others, subordinate to the leader, had garments with fringes of red (*valukantani damatusani*), two fringes on each, skins folded double (*dvisamhitany ajinani*), and sandals (*Upanah*). The leader wore also an ornament (*Niska*) of silver, which Rajaram converts into a silver coinage. The Vratyas, on becoming consecrated, were expected to hand over their goods to the priest. Many other details are given in the Sutras (*e.g.*, that the shoes or sandals were of variegated black hue and pointed), but these are not authenticated by the Pancavimsa Brahmana.

The locality in which the Vratyas lived cannot be stated with certainty, but their nomad life suggests the western tribes beyond the Sarasvati. But they may equally well have been in the east : this possibility is so far supported by the fact that the Sutras make the Brahmin receiving the gift of the Vratya's outfit an inhabitant of *Magadha*. The Atharva-Veda does not help, for it treats the Vratya in so mystical a way that he is represented as being in all the quarters. Indeed, Roth believed that it was here not a case of the Vratya of the Pancavimsa Brahmana at all, but of a glorification of the Vratya as the type of the pious vagrant or wandering religious mendicant (*Parivrajaka*). This view is clearly wrong, as the occurrence of the words *Usnisa, Vipatha*, and *Pratoda* shows. It is probable that the 15th Book of the Atharva-Veda, which deals with the Vratya, and is of a mystical character, exalts the converted Vratya as a type of the perfect *Brahmacarin* and in so far, of the divinity.

[Macdonell and Keith, *Vedic Index*]

VRIHI : "Rice", is never mentioned in the Rig-Veda, but is frequently alluded to in the Atharva-Veda and later. Rice seems to be indigenous in the south-east of India : this fact accounts well for the absence of any mention of it in the Rig-Veda. Black and white rice is contrasted in the Taittiriya Samhita, where also the distinctions of dark, swift-growing (*asu*), and large rice (*maha-vrihi*) are found. Probably the swift-growing variety is that later known as *sastika*, "ripening in sixty days." Vrihi and *Yava*, "barley," are normally conjoined in the texts.

[Macdonell and Keith]

Vrjika :(Vajji). One of the corporations mentioned by Kautilya. along with the Licchavika, Mallaka, Kuru, Madraka, Kukura, Pancala and others who lived by the title of *Raja* (king) (*rajasabdopajivinah*) Their habitat was visited by Hiuen Tsang in the first part of the seventh century A.D. and he has noted how much it was broad breadthwise and narrow length wise.

[Kautilya, *Arthasastra*, Bk. XI, ch. I, p. 407; Hiuen Tsang, *Record II*, pp. 77-81; Cunningham, *Ancient Geography of India.* Saletore, R.N., *Encyclopedia*]

Vrka : Mentioned frequently for 'wolf' in Rig-Veda. Enemy of cows and sheep. Dangerows to men. Colour reddish (aruna)

[*Rig-Veda, Atharva, Vaj Saneyi Samhita;* **See** Macdonell and Keith, *Vedic Index*]

Vrka : Rig-Veda denotes for plough.

[*Rig-Veda*, i, 117, 21, viii, 22, 6]

Vrka : (1) A prince, attended Svayamvara of Draupadi (2) A Kuru warrior (3) A Pandava warrior, slain by Drona. (4) A people in the army of Duryodhana.

[Sorensen]

Vrka-Varas : In Rig-Veda there is mention of battle against Vrka-Varas.

[*Rig-Veda*, ii, 20, 4]

Vrksa : Tree. Various kinds of trees have been noted in India: some of them distinguished as pertaining to the class of strong timber (*saraadru-varga*) and some out of these and others besides associated with either divinities or higly spiritual being like the Buddhas or Tirthankaras in the Brahmanical. Buddhist and Jaina pantheons. There is much on the kinds and utility of the Vrksas (tres).

Vrksa : Among the forest timbers (*kupya-varga*) are *saka* (teak) *tinisa* (Dalbergia Qugeinensis), *dhanvana* (?), *arjuna* (Terminalia Arjuna), *tala* (palmyra), *madhuka* (Bassia Latifolia), *tilaka* (Barleria Cristata), *simsupa* (Dalbergia Sissu), *arimeda* (Fetid Mimosa), *rajadana* (Mimosops Kauki), *sirisa* (Mimosa Sirisha), *khadira* (Mimosa Catechu), *sarala* (Pinus Longifolia), *talasarja* (Sal tree or Shorea Robesta), *asvakarna* (Vatica Robesta), *somavalka* (a kind of white *khadira), kasamra* (?), *priyaka* (yellow *sal* tree), *dhava* (Mimosa Hexandra). The Rajavriksa (Cassia fistula) is mentioned in connection with certain magical rites. (R. N. Saletore)

[Kautilya, *Artha.*, Bk. ch. XVII, p. 107, text, pp. 99-100; Bk. XIV, Ch. III.]

Vrksa : In the Brahmanical pantheon the following trees are associated with the deities noted against them—Asvattha (pipal) with Krsna, who had slept on a leaf of that tree during a universal flood (*pralaya*) and was found there by the sage Markandeya, (s.v. Vata) in which Kali had taken refuge (s.v. Nala, Vata). Nim is known for its medicinal qualities and even its breeze is believed to be beneficial, Kadamba, is linked with Krsna and also with a dynasty of that name (s.v. Kadamba), Parijata was the magical tree in the garden of Indra and being fascinated by it, Rukmini asked Krsna to take it and this resulted in a fight (s.v. Parijata) between the two deities, Kalpa is an imaginary tree which is believed to yield all wishes, Bel, whose leaves are dear to Siva (s.v. Sivaratri). (R. N. Saletore)

Vrksa : In the Buddhist pantheon, several trees are associated with the twenty-four Buddhas, just as the twenty-three *Tirthankaras* are linked with as many trees.

Some examples may be cited. Thus with the Vipassi Buddha, the tree under which he received enlightenment was the Patali, with Sikhi, Pundarika, with Vessabhu—Sala, with Kakusandha—Sirisa, with Konagamana—Udambara, with Kassapa—Nigrodha (banyan) and with Gotama—Asvattha. Sometimes the emanations of Bodhisattva Avalokitesvara also appear under a tree. For example, Raktalokesvara, one of the emanations of the Bodhisattva Avalokitesvara, is made to stand under an Asoka tree. (*Sadhanamala*, p. 83). Asokakanta, an emanation of Vairocana is depicted as holding the branch of an Asoka tree. (*Sadhanamala*, p. 306). The trees have a close relation with our mythology, our religion, as well as literature.

In the Jaina pantheon all the twenty-four *tirthankaras* are associated with a number of trees. They may be noted as follows : Adinatha or Rsabhantha—Nyagrodha (Indian Banyan), *Ajitanatha*—Saptaparna, *Sambhavanatha*—Sala (Shorla Rubusta), *Abhinandanatha*—Piyala or Vesali, *Sumatinatha*—Priyangu, *Padmaprabha*—Chchatrabha, *Suparsvanatha*—Sirisa, *Candraprabha*—Naga or Nagakesara, *Suvidhanatha*—Naga, *Sitalanatha*— Bilva (Agele Marmelos), *Sreyamsantha*—Tumbara or Tindaka, *Vasupujya*—Patalika or Kadamba, *Vimalanatha*—Jambu (Black-berry), *Anantanatha*—Asvattha (Ficus Religioso), *Dharmanatha*—Dadhiparna or Saptachada, *Santinatha*—Nandi, *Kunthanatha*—Tilakataru, *Aranatha*—Cyuta (Mango), *Mallmatha*—Asoka, *Munisuvrata*—Campaka, *Naminatha*—Bakula, *Neminatha*—Mahavenu or Vetasa, *Parsvanatha*—Devadaru or Dhataki, *Mahavira*—Sala. (Jinasena, *Uttara Purana;* Hemacandra, *Abhidhana Cinatamani*). Out of these trees only the Naga has been common to Candraprabha and Suvidhanatha, Sala to Sambhavanatha and Mahavira, while the rest have been different. No doubt R. N. Saletore has taken great pains in such an identification.

[Kautilya, *Arthasastra; Digha Nikaya; Maha Padma Sutta*; Jinasena, *Uttara Purana*; Hemacandra, *Abhidhana Cintamani; Sadhanamala*; Bhattacharya, B., *The Indian Buddhist Iconography*; Bhattacharya, B.C., *The Jaina Iconography* Saletore, R.N., *Encyclopedia*]

Vrkasa : In Rig-Veda ordinary term for tree. Atharva mentions the coffin made from tree.

[*Rig-Veda*, i, 164, 20, 22, ii, 14, 2, *Atharva-Veda*, i, 14, ii, 12, 3]

Vrka-Sarpi : Tree Creeper, a worm, a female serpent in Atharva.

[Atharva Veda, x, 2, 22]

Vrnda : According to Saletore: She was a mythical deity who became ultimately the Tulasi plant. She was supposed to be a companion of Krsna in Goloka Dhama and one day Radha, when she went there, found Krsna sporting with her. She became so annoyed with Vrnda that she cursed her to leave heaven, and to be reborn as a human being. At this Vrnda was very much aggrieved for she was not really to be blamed in this matter and Krsna, seeing the iniquity of this curse, mitigated it by saying that, though she would be born as a mortal, still she would be very dear to him. Consequently Vrnda was born as a princess and although she had set her heart on marrying Krsna, still her father had her married to a demon Jalandhara (s.v.) who was invincible. To kill him the gods had only one way and that was to seduce his wife, Vrnda, but that was difficult. Finally, the gods, finding their position very irksome at the hands of Jalandhara, prevailed upon Visnu to undertake that task and once when Jalandhara was out as usual, to fight with the deities, Visnu assumed the form of Jalandhara and seduced Vrnda. When she discovered that she had been outraged, she cursed Visnu to become a stone and hence he was turned into the Saligrama, which has since become his emblem. Immediately on this seduction, Jalandhara expired on the field of battle and the gods were relieved. Finding that her husband had perished, Vrnda too died with him and the tradition is that her body was transformed into the Tulasi plant and that her hair became its branches and leaves. Her association with Visnu continued. To this day the Tulasi is linked with Saligrama, the emblem of Visnu. Visnu's impersonation of Jalandhara is an echo of Indra's playing a similar role in regard to Ahalya.

[*Bhagavata Purana*; Kincaid, C.V., *The Tale of the Tulsi Plant*; *Mahabharata*. Saletore, *E.I.C.*]

(2) Also a renowned physician. He has been assigned to about the thirteenth century A.D. (Jolly, *Indian Medicine*, p. 5). In his work *Siddhayoga*, or *Vrndamadhava*, on which there was later a commentary by Srikanthadatta, he deals with affections from fever to poisons. He also deals with elixirs, aphrodisiascs, symptoms of oncoming death (*aristha*), hygiene (*svasthadhikara*), weights and measures and sundry matters. All these are dealt with under the heading *Misradhikara*.

[Jolly, Julius, *Indian Medicine*; Ray, P.C., *A History of Hindu Chemistry*; Dutt, *Materia Medica*. Saletore, *E.I.C.*]

VRNDAVANA : A famous forest on the bank of Yamuna in Mathura, where Krishna in his child and youthhood played on flute and had performed 'rasa' with Radha and Gopikas. Also known as Gundavana.

VRNDAVANA : Modern city has grown tremendously as a town of temples of Krishna (Krshna) cult. It is visited by the people from all over the world because Krishna was born at Mathura and played with Gopis and during youth killed Kamsa, his own maternal uncle for his sins and misdeeds

[Chanchreek, Brij Yatra]

VRSHA : (1) Karna (2) A Kuru warrior (3) A warrior of Skanda (4) An Asura, bali an ancient ruler of earth (5) Another name of Siva (6) Also name of Dharma (7) Name of Krishna (Visnu).

[*Mahabharata*, Sorensen]

VRSHABHA : (1) A mountain near Girivraj (2) Gandhara prince, brother of Sakuni (3) Another name of Siva, also krishna (4) A river.

[*Mahabharata*, Sorensen]

VRSHNI (VRSNI) : A tribe, ruling race in *Mahabharata* age.

VRATA : ("Vow") in the later Samhitas and the Brahmanas has the peculiar sense of the 'milk' used by one who is living on that beverage alone as a vow or penance.

[Macdonell and Keith]

VRATA : Is found in several passages of the Rig-veda and later in the sense of "troop". In one passage of the Rig-veda the troops of the Maruts are referred to by three different terms—*sardha*, *vrata*, and *gana*. From this fact Zimmer had deduced that a Vedic host fought according to clan (Vis), village (*Grama*), and family, but this conclusion is hardly warranted, there being nothing to show that there is any intention to present a distinct series of divisions. It is not probable that the word ever has the technical sense of "guild," as Roth thinks.

[Macdonell and Keith]

VRATA-PATI : "Lord of troops," is an epithet included in the names of Rudra in the Yajurveda Samhitas, along with the epithet Ganapati, "lord of groups." The exact sense is quite uncertain, but the term may allude to the chief of a band of robbers, as Zimmer thinks.

[Macdonell and Keith]

VRTRA : A demon. He has in the *Vedas* been invariably personified with drought and was an enemy of Indra. They were invariably at war with each other.

[*Rg-Veda;* Macdonell and Keith, *Vedic Index.*]

VRTRA-VADHA(H) : ("The killing of Vrtra") : Bhishma said : In days of yore, *Indra*, accompanied by the celestial forces, proceeded in his chariot, and beheld Asura *Vrtra*, stationed before him like a mountain, 500 *yojanas* in height and 300 in circumference. *Indra* was struck with palsy in the lower extremities. On the eve of that great battle between *Devas* and *Asuras* there arose loud shouts from both sides, etc. *Vrtra* felt neither awe nor fear. Then the encounter commenced; the entire welkin was enveloped by the combatants of both sides; all the gods with *Brahman*, and Rishis, Siddhas, Gandharvas and Apsaras on their chariots had assembled in order to see the battle. *Vrtra* shot rocks, the gods arrows; *Vrtra* employed illusion; *Indra* was stupefied; *Vasistha* restored him to his senses by the *Rathantara*, pointing out to him *Brahman*, etc. (a). *Indra* by *yoga*, dispelled the illusions of *Vrtra*. *Brhaspati* (the son of *Angiras*) and Rishis repaired to *Civa*, whose energy became a fever and penetrated *Vrtra; Vishnu* entered the thunderbolt of *Indra; Brhaspati, Vasistha*, and *Rishis* urged Indra to slay *Vrtra*, and so did *Siva*, saying that *Vrtra* was the soul of the universe, capable of going every where; for 60,000 years *Vrtra* had practised penances in order to obtain strength; *Brahman* had given him the boons he had solicited : the greatness of *yogins*, large powers of illusions, excess of might, etc.; *Siva* told *Indra* to slay him with *yoga*, and imparted to him his own energy. Devas and Rishis uttered loud cheers, etc. Suddenly all Asuras were afflicted with the loss of memory; in a trice their powers of illusion also disappeared. Rishis and Devas praised *Sakra* and *Siva* (XII, 282). His memory issued out of his mouth in form of a dreadful jackal. Inauspicious omens. *Indra* looked hard at him; *Vrtra* yawned and uttered superhuman cries; while *Vrtra* was yawning *Indra* hurled his thunderbolt at him and slew him; the thunderbolt cut *Vrtra* into two halves; *Vrtra* then came to the highest region of *Vishnu*, for it was by his devotion to *Vishnu* that he had overwhelmed the universe; then *Indra* entered heaven with that thunderbolt pervaded by *Vishnu*. Then *Brahmavadhya* issued out of the body of the slain *Vrtra*. A little while after, when *Indra* was proceeding towards heaven, she seized him and stuck to him. *Indra* entered the fibres of a lotus stalk and dwelt there for many years. But *Brahmavadhya* pursued him closely, and deprived him of all his energy. At last he repaired to *Brahman*, who made her leave *Indra* by apportioning one quarter to *Agni* (whence it should enter him who did not offer oblations of seed, etc. to *Agni*); one quarter to the trees, herbs, and all kinds of grass (whence it should posses the men who would cut or tear any of them at *parvan*-days); one quarter to the *Apsarases* (whence it should possess that man who would cohabit with women during their courses); and one quarter to the waters (whence it should possess that man who would cast into the waters phlegm and urine and excrements). With *Brahman's* permission *Indra* then performed a horse-sacrifice and thereby became cleansed, regained his prosperity, and slew thousands of foes. From the blood of *Vrtra* were born the *sikhandah* (the crests of cocks(?) which, for this reason, must not be eaten by the twiceborn classes, etc. Blessing upon the reciter (XII, 283).

[Sorensen, *Mahabharata Index*]

VRTTA : Name of a serpent, also used for Vrtra, the demon.

[Sorensen]

VRTTAVRTTAKARA : Civa (One out of his 1000 names).

[*Mahabharata*]

VYAKARANA : "Grammar." One of the Vedangas. The science of grammar has been carefully studied among the Hindus from very ancient times, and studied for its own sake as a science rather than as a means of acquiring or regulating language. The grammar of Panini is the oldest of those known to survive, but Panini refers to several grammarians who preceded himself. One of them was named Sakatayana, a portion of whose work is said to have been discovered lately.

[Dowson, *Hindu Mythology and Religion*]

VYAKHYA PRAJNAPATI (BHAGAVATI VIVAHA-PRAJNAPTI) : "According to Jaina scholar, J.L. Jaini the *Vyakhya-Prajnapati* or *Bhagavati* or *Vivaha-Prajnapti*, gives an account of the 60,000 questions which the chief disciples put to the omniscient Lord, the Tirthankara, with the answers. It has 228,000 *padas*."

Dr. Law writes in detail that : "The fifth Jain *Anga* : popularly known as the *Bhagavati Sutra*, is rightly judged by Winternitz as a Jain canonical mosaic of various texts integrated into a single explanatory treatise on Jainism. It is accordingly entitled *Viahapannatti*. It is also known as *Bhagavativiyahapannatti*, *Bhagavati*, *Vivahapannatti* and *Pannatti*. The old name of *Viyahappannatti* is often corrupted to Vivahapannatti. The title *Bhagavai*, which arose later, is originally only an adjective (Schubring, *Die Lehre Der Jainas*, 1935, p. 63). This text has not yet been translated into English. It has been edited with Abhayadeva's commentary and published in three volumes by the Agamodaya Samiti of Bombay (1918-1921). Weber and Schubring have made much use of this text (*Uber ein Fragment der Bhagavati, in Abhandlungen der Berliner Akademie der Wissenschaften, 1865; Worte Mahaviras*). Some portions of this text have been translated into German by Schubring. A Gujrati translation (1-6) has also appeared (Ahmedabad, 1927). Dr. A. Weber's *Fraugment der Bhagavati* (Berlin, 1866) is worthy of notice. This text contains questions and answers, Mahavira replying to the questions of his chief disciple, Indrabhuti, and partly in the form of dialogue-legend (*Itihasa-samvada*). This text gives a very good account of the life and work of Mahavira whose dessertations or *samsara* and karma are worth noticing. There are two works of this name which is not the original title of either. The fourth *upanga, Pannavana* often has the epithet *Bhagavai*.

The *Bhagavati* is one of the most important and sacred texts of the Jaina *Siddhanta*. *Bhagavati*, translated by "holy" is just an honorific to signify its great importance as a work of exposition of the tenets and legends connected with the life of Mahavira. This text contains 41 sections, each is called a *sataka* (century). Every section has 10 chapters, each of which is called an *uddesaka* or concise presentation of subject matters. It appears of have followed the *uddesa* and *niddesa* methods, the first implying the presentation of theses and the second their elucidation. Its contents are "a motley mixture of ancient doctrines and traditions with numerous later additions containing frequent allusions to other works more especially to the *Pannavana*, the *Jivajivabhigama*, the *Uvavaiya*, the *Rayapasenaijja*, the *Nandi* and the *Ayaradasao*."

The 15th section which contains the legendary or semi historical matters relating to the life of Mahavira and his relationship with some of his predecessors and contemporaries is not unreasonably regarded as an independent text which was subsequently taken into the *Bhgavati Sutra.*

The expositions are introduced in the form of dialogues between Mahavira and his disciples including *Gautama* (Goyama Indabhuti). In some of the *uddesakas* they assume the form of catechisms or questions and asnwers. Abhayadevasuri wrote a commentary on this *sutra,* which was known to him under two titles, *Viahapannatti (Vyakhya-prajnapti) and Vivahapannatti (vivadha-prajnapati)* both of which he explains and justifies. Abhayadeva rightly points out that in some places the tenets are explained by Sudharman to *Jambusvami.* Each section begins with an introduction stating the time, the place, the occasion of the dialogue or discourse and mentioning the persons taking part in it. It may be pointed out that each section stands as a typical Sutra of the Jaina or Buddhist canon. Accordingly the component chapters generally appear without any such introduction. In the *Bhagavati Sutra* we have the following khandas or topical divisions : *sadhana, caritra, siddanta, anyatirthika, vijnana, ganita, kutuhala, deva, naraka and anyajiva.*

The standpoint of Jainism as presented in the *Bhagavati* is in no way different from that in other texts of the Jain *Agama.* The fundamental principle of Jainsim is *ahimsa* and the attainment of *nirvana* is the highest goal. The practice of *tapas* or austerities marks and characterizes all the prescriptions, practices, and disciplines in Jainism. The plurality of souls is a point in Jain philosophy which is the same as in the Sankhya system. The main point of difference between the two is that in Jainism the souls with consciousness as their fundamental atrribute are vitallly concerned with our actions, moral and immoral, virtuous and wicked, in which sense they are active principles; while in the Sankhya system the *purusas* with consciousness as their fundamental attribute are passive principles inasmuch as their nature is not affected by any and all of the activities relegated to *Prakrti* or evolvement. In Jainism too the souls and substances do not undergo any change. They are liable to changes due to changes in circumstances. Both the systems necessitate a careful consideration of the cosmical, biological, embryo-logical, physical, mental and moral positions of the *jivas* or living individuals of the world as a whole. These constitute the scientfic background of the two systems of thought. One can say that these constitute also the scientific background of Vedanta and Buddhism. The Jainas developed a cosmographical gradation of beings more or less in agreement with those adopted in other systems. But the Jainas followed a tradition of Indian thought which took a hylozoistic view of nothing that there is nothing formed even in the worked of matter, nothing which exists in space and time, which does not represent some kind or form or type of *jiva.* And it is assumed that all of them are in the process of development or evolution in the physical structures, modes of generation, foods and drinks, deportments, behaviours, actions, thoughts, ideas, knowledge, intelligence and the like. So we need not be astonished that Jainism speaks of earth-lives, water-lives, fire-lives and wind-lives, each with its numerous sub-divisions. The plants with their numerous sub-species stand above the material lives. From the plants we pass on to the animal world consisting of an infinite variety of species and from that to the world of men.

Above and below man we are led to think of the celestial and infernal beings, the *devas* and *nairayikas*.

Along with the cosmical situation, the cyclical envelopment and development of the earth through the successive periods of time, the geographical position of the living beings is considered, inasmuch as the conditions of their pleasure and pain, happiness and misery are partially determined by it. Accordingly the *Bhagavati Sutra* discusses in agreement with the *Jambudvipaprajnapti* and other texts, the geographical situation of Jambudipa and Bharatavarsa, the latter denoting India. Their physical and natural environments too are relevantly taken into consideration. Jainism attributes just one sense to the material beings and the plants. The higher organic beings evolve out of the stage in which they are possessed of one sense, the sense of touch, into the stages in which they become gradually endowed with greater and greater number of senses, the maximum number being six. The nature and quality of their nutriments, the modes of eating, drinking, assimilation, etc., also differ according to the diversity of the species of flora and fauna. Similar difference are also made out with regard to the celestial and infernal beings. The study of the lives of mythical beings such as the gods, the demons, and the like is one the whole anthropomorphic. The moral ideas of right and wrong, good and evil, virtue and vice, restraint and unrestraint, bondage and salvation, really appertain to the world of men.

The expositions and discussions of the salient doctrinal points of Jainism are full of logical niceties and disproportionate details. The *sutra* points out that the organic world is characterized by six constant and opposed phenomena, namely, gain and loss, pleasure and pain life and death (XV, I). The *sutra* clearly presupposes the development of atomic theory (*paramanuvada*) in Indian philosophy. Some of the current theories are quoted and criticized (I, 10; II I; V, 7). According to the Jaina theory as in our *Sutra*, each atom is the smallest unitary whole of matter (*pudgala*). Each of them is characterized by its internal cohesion. We cannot speak of a half atom (*arddha*) since an atom is an indivisible unit of matter. With the division it ceases to be an atom (*paramanoh ardhikarane paramanutvabhava-prasangat*). A molecule (*anu*) is a combination of atoms more than one. An aggregate of matter (*skandha*), results from an organic combination of five molecules. Disintegration of a corporeal aggregate results from the separation of the molecules and atoms. Here one may realize the force of the Jain argument for regarding even the material beings, the earth-lives, water-lives, etc., as distinct forms of life, each appearing as an individual with its internal cohesion so long as it exists as such. So through the process of organic development or evolution we pass through the different degrees and forms of internal cohesion.

The story of conversion of the Brahmin wanderer named *Khandaka* (Skandhaka) by Mahavira in the *Bhagavati Sutra* (II, 1) is very interesting. The name of the wanderer sounds like the wanderer Sandaka in the Pali *Majjhima Nikaya* (Vol. I, p. 513). Like other Brahmin wanderers Khandaka is said to have been well versed in the four *Vedas*, the six Vedangas, and the *Itihasa-purana* regarded as the fifth *Veda*. Here the list also includes mathematics (*ganita*) and the *sasti-tantra* of the *Sankhya* Philosophy. The difficult austerities practised by the wanderer since his conversion to the Jain faith are in substance and detail like those described in the *Antagadadsao* and *Ovavaia Suttas* and in the Pali *Mahadukkhakhandha* and *Mahasihanada Suttas*. The dialogue contained in this uddesa throws some light on the doctrine of infinity and finiteness, endlessness, and limitedness discussed in the *Pali Brahmajala Sutta* (*Digha*, I).

In the *Brahmajala Sutta* the Buddha refers to the four different propositions maintained by the contemporary and earlier recluses and Brahmanas on four different grounds. (*Digha*, I, pp. 22ff.). These are : (1) that this world is limited and circumscribed (*antava ayam loko parivatumo*); (2) that it is limitless and without an end (*ananto ayam loko apariyanto*); (3) that is is both limited and unlimited (*antava ca ayam loko ananta ca*), meaning that the world is limited above and below and unlimited crosswise; (4) that is neither limited nor unlimited. The explanation given by BuddhaGhosa in his commentary, the *Sumangalavilasini*, is not very illuminating. As he suggests, the limited or unlimited character of the world depends on the limited or unlimited view taken by the contemplative in his mental perception or vision (I, p. 115). Here we miss the philosophical aspect of the propositions. It appears that the third proposition referred to the view upheld by Mahavira and his disciples. According to Mahavira the world may be construed in some respects as limited and in some respects as unlimited (*sa-ante loe anante loe*). Here he considers the positions of the world from the four points of view, from the point of view of substance (*davvao*), from that of field of existence (*khettao*), from that of time (*kalao*) and from that of phenomena (*bhavao*). It is maintained that considered from first two points of view the world is limited and considered from the remaining points of view, it is unlimited (II, 1). It may be observed that with regard to all contradictory views the *Bhagavati Sutra* assigns to Mahavira a kind of synthetic position seeking to justify both of them, each from its own point of view. This was undoubtedly consistent with the 'It may be' doctrine (*syatvada* of Jainism).

The Jaina ideas regarding the advent of different living beings in different states or forms of existence are on the whole the same as those in other Indian systems. The main difference lies only in some unimportant details. The Jains too believe in the possibility of bodily advent without the help of any sex union. The Jaina belief, however, is a belief in the transmigration of soul, a point in which it differs from the Buddhist conception of rebirth without any transmigration of soul from embodiment to embodiment. The soul in Jainism as in most of the Indian systems is the factor which polarizes the field of matter and brings about the organic combination of the elements of existence. If the position be that death means an event which takes place when the soul leaves the body, the question arises whether it passes off in some form of corporeality (*sasariri*) or without any such corporeality (*asariri*). Here too the traditional Jain position is, it may be that it goes out in some form of corporeality and it may equally be that it does so without any form of coporeality (*siya sariri vakkami, siya asariri vakkamai*). With reference to the gross body characterized as *audarika*, *vaikriya* and *aharaka*, the soul goes out without any corporeality, while with reference to the subtle body characterized as *taijasa* and *karmana* (*karmic*) it departs in its subtle body (I, 7). Deaths and destinies are broadly distinguished as those undergone by fools and those by the wise. The deaths on the part of fools that take place due to different causes or under different circumstances serve to lengthen the course of gliding in the cycle of births and deaths and those on the part of the wise go to shorten it. This too is a commonplace in the popular Indian belief.

Attention may be drawn to another interesting point. The account given in our *sutra* of the doctrinal position of Mankhaliputta Gosala, the leader of the Ajivika thought, seeks to make out this point of difference and distinction between Jainism and Ajivikism. Gosala's position is an unqualified fatalism or determinism while Mahavira's position is not so, inasmuch as it distinctly leaves scope for freedom. According to Gosala, death signifies a suspended animation while periodical reanimation as in plant-life is the order of nature. The Jainas seem to construe that if we accept Gosala's position, we cannot think of death as a phenomenon but death in the case of all things formed or compounded is inevitable.

It is interesting to note that our *sutra* (I, 76) speaks of a dispute between Kalasavesiyaputta, a follower of Parsva and a disciple of Mahavira. It ends with the former's begging permission to stay with him after having changed the law of the four vows for the law of the five vows enjoining compulsory confession. This is surely a supplement to the *Uttaradhyayana* dialogue between Kesin and Gautama as representatives of the two Nirgrantha orders, old and new. The date of *Gosala's* death taking place sixteen years before Mahavira's death was coincident with the great war fought between king Kuniya (Ajatasatru) and King *Cedaga* of Vaisali for the possession of an extraordinary elephant (*Bhagavati sutra, Agamodaya* Samiti edition, p. 319). On the death of Mahavira the confederacy of nine Mallas and nine Licchavi clans and the kings of Kasi and Kosala instituted a festival in honour of that event (*Bhagavati Sutra*, p. 316). It may be remarked that the *Bhagavati* like other Jaina canonical suttas is unaware of the position of Kuniya as the king, of *Magadha. Kuniya* is represented as the king, better viceroy of Anga, in his father's time. Anga was governed as a separate province under Kuniya with Campa as its capital (*Ibid.*, p. 316).

Udayana of *Sauviradesa* was succeeded by his nephew *Kesi* in whose reign *Vitahavya* was completely ruined (*Bhagavati Sutra*, p. 619). He went to the extent of renouncing the world but when the question of the succession of his son Abhi came before him, he said to himself : 'If I renounce the world after appointing Abhi to royal power, then *Abhi* will be addicted to it and to the enjoyment of human pleasures. He will go on wandering in this world.' This led him to renounce the world appointing his sister's son Kesi to royal power (*Bhagavati Sutra*, pp, 619-20). It is not a case of the matriarchal system in vogue?

King Satanika's sister *Jayanti* was a staunch follower of Mahavira (*Ibid.*, p. 558). The *Bhagavati Sutra* informs us that in the war with Vaisali, Kuniya is said to have made use of *mahasilakantaka* and *rathamusala*. The first seems to have been some engine of war of the nature of a catapult which threw big stones, and the second was a chariot to which a mace was attached to kill men as the chariot moved about (pp. 316, 319). We have also the mention of *Tamali*, apparently a citizen of Tamalitti or Tamralipti (Tamluk), who is described as a *Moriyaputta*. It is difficult to make out whether Tamali of our *Sutra* was in any way connected with the *Mauryas* of *Magadha*. He is introduced rather as a rich merchant (III, 1). The *Uvasagadasao* and the *Bhagavati Sutra* mention a few rich lay disciples of *Mankhaliputta Gosala* belonging to the Vaisya class, *e.g.*, *Kundakuliya* (*Kunda Koliya*), a citizen of Kampillapura, Saddalaputta, a rich potter of Polasapura, Halahala and Ayampula of Srvasti, which was the main centre of the Ajivika activity according to the *Bhagavati Sutra*.

[Dr. B.C. Law, *Some Jaina Canonical Sutras*; Winternitz, *A History of Indian Literature*, Vol. II; Chanchreek and Jain, *Jain Agams*, Chanchreek, *Encyclopadia of Jain Religion*]

VYACHA : A Victim of Purusamedha.

[Yajur-Veda, Macdonell and Keith]

VYADI : Old grammarion and le-xicographer, in later time than Panini. Vrahat-katha represents him contemporary with Vararuchi.

[Dowson, *Hindu Mythology and Religion*]

VYADHI : "Disease," occurs several times in Vedic literature. The specific diseases are dealt with under the separate names, but the Vedic texts also mention innumerable bodily defects. The list of victims at the Purusamedha ("human sacrifice") includes a "dwarf" (*vamana, kubja*), a "bald" person (*khalati*), a "blind" man (*andha*), a "deaf" man (*badhira*), a "dumb" man (*muka*), a "fat" man (*pivan*), a "leper" (*sidhmala, kilasa*), a 'yellow-eyed" man (*hary-aksa*), a "tawny-eyed' man (*pingaksa*), a "cripple" (*pitha-sarpin*), a "lame" man (*srama*), a "sleepless" man (*jagarana*), a "sleepy" man (*svapana*), one 'too tall' (*ati-dirgha*), one "too short" (*ati-hrasva*), one "too stout" (*ati-sthula* or *aty-amsala*), one "too thin" (*ati-krsa*), one "too white" (*ati-sukla*), one "too dark" (*ati-krsna*), one 'too bald' (*ati-kulva*), and one 'too hairy' (*ati-lomasa*).

In the Maitrayani Samhita the man with bad nails and the man with brown teeth are mentioned along with sinners like the *Didhisupati*. The Satapatha Brahmana mentions of "white-spotted (*sukla*), bald-headed man, with projecting teeth (*viklidha*) and reddish-brown eyes." Interesting is Zimmer's suggestion that *kirmira* found in the Vajasaneyi Samhita means "spotty" as an intermixture of races, but it is only a conjecture, apparently based on a supposed connexion of the word with *kr*, "mix." In the Vajasaneyi Samhita and the Taittiriya Brahmana various epithets are applied to women, some of which seem to denote disease, and in the Atharva-Veda the feminie adjectives, "antelope-footed" (*rsya-padi*) and "bulltoothed" (*vrsa-dati*), probably refer to bodily defects.

[Macdonell and Keith]

VYADHVARA : "Perforating," designates a worm in one passage of the Atharva-Veda, where there seems to be no good reason to alter the reading to Vyadvara, though Whitney thinks that it may rather be connected with *vi-adhvan* than with the root *vyadh*, "pierce." The term occurs with *Masaka*, "fly," in the Hiranyakesi Grhya Sutra, and perhaps also in another passage of the Atharva-Veda, where, however, both Whitney and Shankar Pandit read *Vyadvara*.

[Macdonell and Keith]

VYAGHRA : "Tiger," is never found in the Rig-Veda, but frequently occurs in the Atharva-Veda, as well as the lion. This fact is legitimately regarded as an indication that the Atharva-Veda belongs to a period when the Vedic Indian had approached and entered the territory of Bengal. [Even Himalayan region, the Kumayun and Garhwal] Later, also, mention of the tiger is quite common. The Taittiriya Samhita preserves a reference to the danger of waking a sleeping tiger. The destructive character of the animal is often alluded to, the man-eater (*purusad*) being also mentioned. Like the lion, the tiger passes as a symbol of strength. This idea is illustrated by the fact that the king at the *Rajasuya* ("royal consecration") steps on a tiger's skin to win himself the strength of the animal.

[Macdonell and Keith]

Vyahritis : Three mystical words said by Manu to have been milked from the Vedas by Prajapati—the word *bhur*, from the *Rig-Veda*; the word *bhuvah*, from the Yajurveda; and the word, *swar*, from the Samaveda (*Manu*, ii. 76). The Satapatha Brahmana defines them as "three luminous essences" which Prajapati produced from the Vedas by heating them.

[Dowson, *Hindu Mythology and Religion*]

Vya-khyana : In one passage of the Satapatha Brahmana clearly denotes a "narrative" merely—viz., that of the dispute of Kadru and Suparni. In other passages the word means simply "commentary." In the Brhadaranyaka Upanisad, used in the plural, it signifies a species of writing, apparently "commentaries," though its exact relation to *Anuvyakhyana* must remain obscure. Sieg thinks that the Vyakhyanas were forms of narrative like *Anvakhyana* and Anuvyakhyana.

[Satapatha Brahmana, Brahdaranyaka *Rig-Veda*]

Vyama : Denotes the span of the outstretched arms as a measure of length, in Samhitas and Brahmanas. It may be estimated at six feet or equivalent.

[*Taittiriya Samhita, Satapatha Brdh.*, Macdonell and Keith, *Vedic Index*]

Vyasa : (1) "An arranger." This title is common to many old authors and compilers, but it is especially applied to Veda-vyasa the arranger of the Vedas, who, from the imperishable nature of his work, is also called Saswatas, 'the immortal.' The name is given also to the compiler of the Maha-bharata, the founder of the Vedanta philosophy, and the arranger of the Puranas; all these persons being held to be identical with Veda-vyasa. But this is impossible, and the attribution of all these works to one person has arisen either from a desire to heighten their antiquity and authority, or from the assumed identity of several different "arrangers." Veda-vyasa was the illegitimate son of the *Rishi* Parasara and Satyavati, and the child, who was of a dark colour, was brought forth on an island (dvipa) in the Yamuna. Being illegitimate he was called Kanina, the 'bastard;' from his complexion he received the name Krishna, and from his birthplace he was called Dwaipayana. His mother afterwards married King Santanu, by whom she had two sons. The elder was killed in battle, and the younger, named Vichitra-virya, died childless. Krishna Dvaipayana preferred a life of religious retirement, but in accordance with law and at his mother's request, he took the two childless widows of her son, Vichitra-virya. By them he had two son, Dhritarashtra and Pandu, between whose descendants the great war of the Mahabharata was fought.

The Puranas mention no less than twenty-eight Vyasas, incarnations of Vishnu or Brahma, who descended to the earth in different ages to arrange and promulgate the Vedas.

[Dowson, *Hindu Mythology and Religion*]

Vyasa : (2) This learned great sage according to R. N. Saletore is the traditional author of the great epic *Mahabharata*. He was the son of Parasara and Satyavati. His children were Suka and by the widows of Vicitravirya, Dhrtarastra, Pandu and Vidura. His real name was Krsna but as he was born on an island (*dvipa*) he was called Dvaipayana. He dictated his great epic to the god Ganesa and taught it to his son Suka and also to his disciples. His birth was brought about in a strange manner. When his mother Satyavati was plying her boat in the river Yamuna (Jamuna), his father, who was engaged in a pilgrimage, on seeing her managed to envelop the entire region with a mist. He fell in love with her and succeeded in gaining her favours by assuring her that, in case she yielded to him, she would still retain her virginity and though she smelt of fish, still he would cause her to emit a fragrance to a distance of one *yojana*. When this transpired she came to be known as Gandhavati and Yojanagandha. On the same night a son was born to her, and he was named Krsna Dvaipayana and he was also known as Veda Vyasa later as he became the codifier of the *Vedas*. From very early days he was attracted towards asceticism and would often tell his mother that he wished to become a recluse. But she was loth to let him go untill one day he finally prevailed on her to permit him to leave on his assurance to her that he would immediately return whenever she would think of him. That occasion came when Vicitravirya died leaving his wives without any issue and then she remembered him. So he returned and at her bidding he begot on Vicitravirya's two widows the three children. After this duty was over, he returned to his meditations but still he participated in a number of functions. He was among the *sadasayas*, who had visited the dying Bhisma, lying on his bed of arrows on the Kuruksetra battle-field. he also attended Janamejaya's snake sacrifice and directed his disciple, Vaisampayana to recite his epic *Mahabharata* during the performance of that sacrifice. He had a wonderful sense of premonition owing to the develpment of his spiritual powers. He had blest Gandhari to beget a hundred sons and a daughter. After Pandu's funeral obsequies (*sradha*) were over, foreseeing the end of the Kauravas, he successfully persuaded Satyavati to proceed to a forest, along with Ambika and Ambalika (Kausalya) for practising *yoga*. They complied and died there. He advised the Pandavas and Kunti to visit Ekacakra. He served as the High Priest during Yudhisthira' *rajasuya* sacrifice, was present during his anointment ceremony and warned Dhrtarastra of the misfortune that would befall him. He revealed a celestial vision to Sanjaya and interpreted certain omens. He prophesied to Duryodhana his destruction after thirteen years and intimated Dhrtarastra of Arjuna's arrival at Indra's court. He revealed to Bhisma that Karna was the son of Kunti by Surya (s.v.) and he permitted Asvatthama to hurl his Aisika weapon on the embryos of the Pandavas. He propitiated Siva, who granted him a boon to have a son. Once when he beheld Ghrtaci, being excited by her, his seed fell on his fire-stick (*arani*). From it arose Auka Araneya whom he advised to visit Janaka. He disclosed that Krsna and Arjuna were Nara and Narayana. After directing Yudhisthira to bring Marutta's gold he requested him to celebrate a horse-sacrifice (*asvamedha*), let that steed loose and, after that function, to permit Dhrtarastra to proceed to a forest for meditation.

Mythological Vyasa was a deep and sound scholar. He imparted his wide knowledge to a select band of disciples among whom were Sumanta, Jaimini, Paila, his son Suka and Vaisampayana as believed. He had taught them, among other subjects, the *Vedas* of which the *Mahabharata* was the fifth and each of his chosen disciples later published texts of that epic. He also instructed them in the knowledge of Narayana (Vishnu), and he imparted to Yudhisthira that religion

(*Ekantagati*), which he had acquired from Narayana himself. He also taught Dhrtarastra the *Pratismrti* and delivered a learned discourse on the Narayana philosophy to Asvathama. His great learning did not deter him from meeting equally learned scholar like Bhisma to whom also he spoke at length on the philosophy of *Dharma*.

It was believed that Vyasa was an incarnation of a portion of Narayana himself, which had formerly taken birth as Apantaratmas. That was one of the reasons why he had such a deep insight into the Narayana philosophy, which he tried as best as he could to disseminate. Finally, with his divine powers he summoned in a resurrection all those brave-warriors who had perished in the Kuruksetra battle. (R. N. Saletore)

[*Mahabharata*; Sorensen, *Index*; Dowson, J., *A Classical Dictionary*, Saletore, *Encyclopedia*]

Vyasa-asrama : This was hermitage of the sage Vyasa. This has been identified with a locality near a village known as Manal in the neighbourhood of Badrinath in Garhwal, Himalayas, without any corroborating evidence. But it was certainly located some where near Hastinapur and Indraprastha, in the Himalayan valley.

[Law, Dr. B.C., *Historical Geography*, Dr. Hazara's *Tirthas*]

Vyasa-Parasarya : Descendent of sage Parasara. This mythical sage in Vedic period is found as pupil of Visvaksena in the Vamsa (list of teachers) at the end if Sama-Vidhana Brahmana and late Taithiriya Aranyaka.

[Weber, *Indische Stuisen*, Macdonell and Keith, *Vedic Index*]

Vyasa Puja : Among Hindus a worship of the great epic poet. It falls on Bhadrapada new full moon. This worship is held along with Vyasa all other expounders of the Puranas and also are honoured. Likewise on Asadha full moon, is performed another worship in honour of the preceptors (*Guru Puja*) when all students or disciples are expected to worship their teachers. If they are not available, the nearest Brahmana priest is expected to serve the purpose.

[Underhill, M.M., *The Hindu Religious Year*, p. III; Sastri N., *Hindu Feasts and Ceremonies*, 1903; Mukerji, D.C., *Hindu Fasts and Feasts*, Saletore, *E.I.C.*]

Vyasaraya : Well known, learned preceptor of the Madhva sect. He was one of the luminaries during the reign of the great Krsna Deva Raya of Vijayanagara and became that monarch's renowned preceptor (*guru*). He is claimed to have been, along with Saluva Timma and *Rayasam* Kondamarusayya, one of the moulders of Vijayanagara destiny Krsna Deva is said to have vacated his throne in favour of this great preceptor. The *Vvasayogacaritam* of Somanatha reveals that this scholar and teacher, at the special request of Sripadaraya, had visited the courts of Saluva Nrsimha, Saluva Narasimha II (otherwise known as Narasinga) and also remained at the court of Krsna Deva Raya for many years. (*Vyasayogacaritam*, Intr. pp. Ixiw-1xv, 40, 53, 58 and 60). Nuniz's reference to "the learned Brahman...who never married or ever touched a woman" was probably an allusion to this sage at Krsna Deva Raya's court. In the *Vyasayogacaritam* it is related that the emperor Krsna Deva Raya died after making obeisance to this famous preceptor. (*Intr.* pp. cIxi, clxxii 66, 76-77). This teacher accompanied the emperor Saluva Nrsimha on a campaign to the south. (*Ibid.*, Intr. pp. xci-v, 40). He remained at Mulabagal (*Ibid.*, pp. 39-40). While he was in the courts of Narasa

Nayaka, Vira Narasimha and Krsna Deva Raya, Vyasaraya daily instructed those emperors in *Dharma, Ibid.*, p. 59) Somanatha further tells us that the representative of this preceptor's *Matha*, which received many gifts from Hindu rulers, Muslim kings and even aliens who visited it, was privileged to carry a green umbrella riding a camel on great occasions. (*Ibid.*, Intr. pp. Ixxvi, cxx-i, 65, 83-84). He was the disciple of Brahmanyatirtha and in A.D. 1525-26 he was granted the village of Bettagonda, which was renamed Vyasa Samudra, after the donee, and Krsnarayapuram after the donor. Krsna Deva Raya. (*E.R.* for 1905, p. 51). (R. N. Saletore)

[Somanatha, *Vyasayogicaritam*, edited with notes and intr. by Venkoba Rao, B., Bangalore, 1926; *E.C., VII*, Intr. p. 41; *Ibid.* IX, Dg, 147; Saletore, B.A., *Social and Political Life in the Vijayanagara Empire* 2 vols. Madras, 1934, Saletores *E.I.C.*]

VYASA SAROVARA : A lake associated with the name of Vyasa. It has now dried up and is about two miles from Jaipur railway station.

[O'Malley, *B. and O., District Gazetteers*, Cuttack, 1933.]

VY-ASTI : Is the name of a mythical teacher in the first two Vamsa (lists of teachers) in the Brhadaranyaka Upanisad.

[Macdonell and Keith]

VY-ASVA : Is the name of a Rsi, a protege of the Asvins, mentioned in several hymns of the eight Mandala, which may have been the composition of a descendant of his, *Visvamanas*. In two other passages he is referred to only as a Rsi of the past, and Oldenberg points out that none of his own work appears in the Samhita. The Rig-Veda also mentions the Vyasvas, with whom Ludwig is inclined to connect *Vasa Asvya*. An *Angirasa* Vyasva occurs as a seer of Samans or Chants in the Pancavimsa Brahmana.

[Macdonell and Keith]

VYAVAHARA CHINTAMANI : Law book of Vachaspati Misra of Benaras School.

[Dowson]

VYAVAHARA MAYUKHA : Law book of the Mehratta School of Nilakanth Bhatt, tr. by Borrodaile.

[Dowson]

VYUHA : Vyuha-rachna or Vyuha-Sastra has been described in *Mahabharata*. Aryan races and Dravidians knew this 'Science of arrays' (*Mahabharata* VI, 3866)

[Sorensen]

VYUHA-STHAPANA : This was actually an ancient practice for battle array of armed forces. This military arrangement was made in various forms and among them may be noted the snake, circle, staff, and detached order forms. Saletore has briefly traced and given narration of this military arrangement. Among these may be mentioned the following according to Brhaspati :

Bhoga—snake-like. This was in one line so that one may follow the other. According to Brhaspati, wings and front of any army, capable of turning against a foe, belonged to this type, while the reserve pertained to another type.

Danda—stationing the army in order to stand abreast, like a staff. This implied also having equal capacity in its wings, for mobility.

Mandala—a circle. This array had to face all direction.

Asamhata—detached order. This was an arrangement in small bodies so as to enable each other to act for itself.

Pradara—breaking into the enemy's array. This was to act when an army's flanks were made to project in front.

Drdhaka—firm. When the wings and flanks were stretched back.

Asahya—irresistible. When its wings were lengthened.

Paksaksara—eagle-like-when its wings were formed, and the front was made to bulge out.

Danda—a stick. This had four forms—a bow, the centre of a bow, a hold and strong hold when they were arranged in a reverse form.

Sanjaya—victory. Its wings were arranged like a bow.

Vijaya—conqueror. The previous one with a projected front.

Sthula-karna—big ear. That which had its flanks and wings formed like a staff.

Visala Vijaya—vast-victory. The same with its front made twice as that of the conqueror.

Camumukha—army's face. That which had its wings stretched cut.

Jhasasya—face of fish. When the above was in a reverse order.

Suci-pin-like. When the taff-like army was made to stand one behind another.

Valaya—aggregate. Two of the above lines.

Danda—invincible. Four of the above line.

Sarpasari—serpentine movement. The snake-like army in which the wings, flanks and front were of unequal length.

There were various varieties of the above mentioned battle arrays—*Bhoga*–snake array. This type had the following variations—

(1) *Sakatah*—cart-like when it had two lines in front and its wings were arranged in a staff-like manner.

(2) *Makara*—crocodile. The reverse of the above.

(3) *Varipatantaka*(?). In this the cart-like array was comprised of elephants, horses and chariots.

Mandala—circle array. In this arrangement, if the wings, flanks and front were lost, it was called one facing all directions (*sarvatomukha*) or all auspicious (*sarvatobhadra*) or one with eight divisions (*astanika*) or one with victory (*vijaya*).

Asamhata—detached Array Order. Its varieties were the following—If the five divisions of an army were arranged in detached order, it was called diamond (*vajra*), or alligator (*godha*). When four of its divisions were arranged likewise, it was called a park (*udyanaka*), or crow's foot (*kaka-padi*). When three divisions were so arranged, it was called a halfmoon (*ardha-condra*) or *karkataka-srngi*.

Arista—auspicious. In this arrangement the infantry, cavalry, chariots and elephants stood one behind the other.

Acala—immovable. In this form the infantry, cavalry, chariots and elephants stood one behind the other.

The conqueror was offered some advice in attacking these arrays. The *pradara* was to be assailed by means of *drdhaka*, which was to be attacked by the *asahya* the eagle (*syena*) array by the boy (*capa*), the *sanjaya* by the *vijaya*, by the *visala-vijaya*, the *varipatantaka* by the *Sarvatobhadra* and all kinds of arrays could be assailed by the *durjaya*. In regard to infantry, cavalry, chariots and elephants, the first was to be attacked by the one mentioned later and likewise a small constituent of the army by means of a big one. (R. N. Saletore)

[Kautilya, *Arthasastra*. Bk., X. ch. VI, pp. 403-5, text, pp. 375-77. Date, G.T., *The Art of War in Ancient India*, 1933; Chakravarti, P.C., *The Art of War in Ancient India*, 1930; Dikshitar, V.R.R., *War in Ancient India*. Saletores E. I. C.]

VYUSHITASVA : A king of Puru race in ancient days, who performed sacrifices. Loved very much his wife. Bhadra Kakshivati. When the king died, her wife by his corpse gave birth to seven children as the legend stands.

[Sorensen]

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